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JENAER ST. 21,
BERLIN, W. September 17, 1910.

Xaver Scharwenka has returned to Berlin after a very enjoyable vacation spent in Switzerland and the Tyrol. The famous composer-pianist now is giving several hours each day to piano practice and he already is in splendid form for his forthcoming American tour. This return of



XAVER SCHARWENKA.

Scharwenka to the concert arena is one of the interesting events of the season on this side of the water as well as in America, for he is booked to appear there with orchestra in March. I recently heard Scharwenka play at his home. I was charmed at the beauty of his touch and astonished at his virtuosity. He had stopped public playing for fully ten years, but when he took up his practice again his fingers soon regained their former cunning. Scharwenka does not attempt, in fact, does not wish to do the modern "stunts" on the piano that some of the younger giants of the keyboard delight in; he, like Saint-Saëns, belongs to that older school of piano playing that makes for absolute beauty—that produces above all things, legitimate piano tone.

Scharwenka leads a strenuous life. He gets up at five o'clock every morning, summer and winter, and by the time the rest of his family are up he has accomplished a good part of his day's work and attended, above all, to a voluminous daily correspondence. He teaches at the Scharwenka Conservatory three hours every morning; his afternoons are given up to his own practice or to teaching privately at home; and evenings, when he is not filling professional or social engagements, are spent quietly with his own family or with a circle of intimate friends. Socially Scharwenka is a very delightful man. He has an unfailing sense of humor and is one of the best story tellers in Berlin. All in all, Scharwenka may be ranked as one of the commanding musical personalities of this great metropolis, with which he has been identified now for more than forty years. He goes to America this time, not merely as a piano virtuoso, but also as a composer and as a personality whose influence is felt in music the world over.

The season will begin next week and it promises to be fully as remarkable, both in point of the number of entertainments offered and also in the magnitude of the

artists appearing here, as the past season was. True, we always have to reckon with a large number of mediocrities, but less and less attention is paid to them as the seasons go by, and the time is bound to come when the press will ignore altogether all musical performances below a certain niveau, and then these innumerable concerts by mediocrities will die away of their own accord. The nightly performances at the Royal Opera and at the Comic Opera began more than a month ago, but there have been no novelties and no new singers of any note, so that there was really nothing to report about them. The Volksoper has bravely opened its second season with old favorites of the public, such as Nicolai's "Merry Wives of Windsor" and works by Verdi and Lortzing. It is now almost certain that nothing will come of the big Große Opera project on Kurfürstendamm. The company owns the building lot, but further than that nothing has been accomplished, except the engagement of Angelo Neumann as director, and he is at present critically ill. No new concert halls have been built this season and that is an encouraging sign. On the contrary, one of the old ones, the Mozart Hall, has been abandoned as a concert auditorium and has been converted into a cinematograph theater. As such it is already very successful. As a concert hall it was a failure from the start. One new departure, however, is the introduction of popular concerts at cheap prices at the old Tiergarten Hof; here the German Volkslied will be cultivated exclusively.

The Blüthner Orchestra will continue its regular Thursday and Sunday night concerts and it will give besides a series of six big symphony evenings under the leadership of Sigmund von Hausegger during the season.

The following are the programs for these concerts:

I. MONDAY, OCTOBER 10, 1910.	
Sixth symphony, C major.....	Schubert
Violin concerto.....	Mozart
Fifth symphony, C minor.....	Beethoven
II. MONDAY, NOVEMBER 21, 1910.	
Hebrides Overture.....	Mendelssohn
Allmacht (with orchestra).....	Schubert
Variations on a French children's song.....	Walter Braunfels
Elfeneichen.....	Friedrich Klose
Aria.....	Handel
First symphony, C minor.....	Brahms
III. MONDAY, DECEMBER 12, 1910.	
Fourth symphony, E flat major.....	Bruckner
Piano concerto in A.....	Liszt
Urania Overture.....	Weber
IV. MONDAY, JANUARY 20, 1911.	
March of the Three Kings, from Christus.....	Liszt
Five poems with orchestra.....	Wagner
Kaiser Rudolf's Ride to the Grave (symphonic poem).....	Alex. Ritter
Fantastic Symphony.....	Berlioz
V. MONDAY, FEBRUARY 20, 1911.	
Symphony, G minor.....	Mozart
Piano concerto.....	Beethoven
Heldenleben.....	Richard Strauss
VI. MONDAY, MARCH 13, 1911.	
Coriolanus Overture.....	Beethoven
Siegfried Idyll.....	Wagner
Faust Symphony.....	Liszt

Among the soloists announced are Madame von Kraus-Osborne, Ernst von Dohnanyi, Conrad Ansorge, Madame Noordevier-Reddingius and Dr. Römer.

The following are the programs for these concerts:



ALBERTO JONAS.

At Ostend, where he spent part of his summer vacation.

numerous concert appearances in Germany, Austria and Holland, besides having a very large class of pupils to attend to. Jonas has several assistants, but he takes personally any pupil whose talent awakens his interest.

Rudolph Ganz will be heard here in a concert at Beethoven Hall on October 14, when he will play the Huber

concerto, No. 3, with which he made such a hit at the Zurich Music Festival this year, and the Liszt E flat concerto. Dr. Rudolph Siegel will also appear in this concert, conducting the Bruckner A major symphony, No. 6. On January 14 and March 29, Mr. Ganz will be heard further in piano recitals in Beethoven Hall. Hans Huber has completed a new fourth piano concerto, which he has dedicated to Ganz.

■ ■ ■

Elsa von Grave, who also spent the summer in Bavaria and Switzerland, has returned to town and she will begin her second concert tour of Germany and Austria early in October. This distinguished artist is now one of the favorite women pianists, and she has over twenty dates booked



HANS SACHS' WORKSHOP AT NUERMBERG.
A snapshot taken by Elsa von Grave.

in Germany and Austria for the first half of the season. She is to appear as soloist at one of the symphony concerts of the Blüthner Orchestra this winter.

■ ■ ■

Mrs. Hanna Butler, the well known Chicago soprano and singing teacher, sailed for home recently. She spent several months here putting the finishing touches on her vocal education under the guidance of Georg Fergusson, of whose work she speaks in the most enthusiastic terms. For a number of years past Mrs. Butler has been a very successful vocal teacher in Chicago. I remember Mrs. Butler very well as a student in Berlin; she used to be at the Stern Conservatory a decade ago, when her sweet flexible voice and facile coloratura attracted a great deal of attention.

■ ■ ■

Theodore Spiering, the eminent violinist and concertmaster of the New York Philharmonic Orchestra, spent a very pleasant summer in the Tyrol with his family. He will sail for New York via Rotterdam on October 8. Mr. Spiering was present at the premiere of the Mahler eighth symphony in Munich. Numerous compositions for violin by distinguished composers have recently been dedicated to Spiering. Among these are sonatas for violin and piano by Hugo Kaun and August Reuss, both of which Spiering intends to bring out in New York the coming season; further a romance by Kriens and a poem by Carl Busch, the well known Kansas City composer. Spiering has just scored the big Bach C major fugue from the fifth sonata for string orchestra; he has also lately transcribed for violin MacDowell's "In a Log Cabin" and a number of old French and Italian classics. This time Spiering will take his family with him to America. They will not stay in New York, however, but will spend the winter in his native city, St. Louis.

■ ■ ■

After spending their holidays in Switzerland, Maurice Aronson and his charming and gifted wife, Vera Kaplan Aronson, the Russian pianist, returned last week to Vienna, when Aronson resumed his teaching. Mr. and Mrs. Aronson have a beautiful home at Arenburg Ring 9 in the same house that Godowsky lives in. As an instructor Aronson has always had marked success, be it in Chicago, in Berlin or in Vienna. He has, furthermore, enjoyed the same artistic appreciation and the same material prosperity. Aronson is a brilliant teacher, having been gifted by nature with all those qualities which make for successful pedagogic work, and having acquired by assiduous study those attributes which nature does not give. Above all, Aronson knows how to impart to his pupils what he knows, and he understands, moreover, how to enthuse them and get from them their best efforts and the best results. From his own intimate association with Leopold Godowsky, his pianistic ideals are naturally the highest and he always endeavors to instill into his pupils the same lofty conception of the pianist's art. Aronson is undoubtedly one of the most successful pedagogues in the Austrian capital. Mrs. Aronson, whose pianistic ability is of a very superior order, is assisting her distinguished husband in his pedagogic work,

while at the same time as a member of Leopold Godowsky's artist class at the Imperial Academy of Music she is putting the finishing touches on her own pianistic education.

Hans Taenzler, the now celebrated German tenor, has been engaged to sing the role of Siegfried in French at the Paris Grand Opera and also to make a number of appearances at the St. Petersburg Opera, where he is to receive very large fees. Hans Taenzler is a pupil of Teresa Emerich. Some months ago Angelo Neumann engaged him for the Berlin Grosse Oper at the highest



TERESA EMERICH AND HER DISTINGUISHED PUPIL,
HANS TAENZLER.

salary ever paid to a tenor in Germany. The press of the Fatherland commented extensively on the engagement at the time. Emerich pupils are continually getting talked about. Another one who has lately been honored is Miss Florence Wickham, an American girl who completed her studies under Maestro Franz Emerich. She was recently decorated with a gold medal for art and science by the Grand Duke of Schwerin, on the occasion of a very successful appearance at a court concert in Schwerin. Miss Wickham is at present a member of the Metropolitan Opera Company.

September 14 was the 114th anniversary of Cherubini's birthday and it was also the 120th anniversary of the Berlin première of Mozart's "Marriage of Figaro." This was also the first performance of the immortal opera in the German language. The performance at that time was a mediocre one, but the work, thanks to its imperishable beauties, was nevertheless successful. On September 24, 1906, the 50th performance of the opera in Berlin took place. The original autograph manuscript score of the "Marriage of Figaro" is here in Berlin in the Royal Library. After Mozart the first to own it was the actor, Schickendanz, who sold it in the year 1800 to the Schneeburg Concert Society; the next owner was a school teacher named Müller, who sold it to a church organist by the name of Schurig in the little town of Aue, and his son, who fell heir to it, disposed of it to Fritz Simrock, the Mozart publisher; and he presented it to the Berlin Royal Library. Thus did this wonderful score finally get into the proper hands. The Berlin Royal Library possesses all of the important Mozart opera scores in the original manuscripts, excepting "Don

Juan." Cherubini's opera, "The Water Carrier," is still occasionally given in Germany, but his other operas, as "Lodoiska," which created a furore at the time of its première in Paris in 1791, and "Medea," which in its day was considered his most important creation, are long since forgotten. "Medea" was written in Paris during the French Revolution. "The Water Carrier," which came out in 1800, made Cherubini world famous. In his own day and generation Cherubini was greatly honored by his famous contemporaries, as Haydn, Beethoven and Weber. Weber wrote of him, "Cherubini is one of the few art heroes of our time, whose name, as a master of the classic style and creator of the new, will always shine brightly in the history of music." From 1786 up to the time of his death in 1842, Cherubini made Paris his home. In 1805, after he had become famous, he was invited to go to Vienna and write an opera especially for the Kärntnertor Theater. Napoleon was in Vienna at the time and the composer both there and in Paris sought the Emperor's favor, but he was each time repelled. He was greatly depressed at this, but he himself refused to receive the youthful Franz Liszt. He lived to regret this, however, for at the time of the composer's death Liszt was in the heyday of his glory and was the most popular artistic personality in all Europe.

Vittorino Moratti, who was the only assistant of the late G. B. Lamperti during the past four years, is that



VITTORINO MORATTI.

Successor to the late G. B. Lamperti as teacher of bel canto. master's legitimate successor and most of the maestro's pupils have already gone to him. Moratti was born at Bergamo in 1877, and it was there that he received his early musical education. At the age of sixteen he was a successful opera conductor and for four years thereafter

he wielded the baton on various stages in Italy. Numerous great musicians became interested in the gifted youth, among them Piatti, the famous cellist, and Joachim. It was upon the advice of Joachim that Moratti came to Berlin and finished his general musical education at the High School. Lamperti met and became interested in him, and after leaving the high school the young man accepted the great maestro's offer to be his only assistant. Lamperti frequently turned his pupils entirely over to Moratti when himself indisposed. The late maestro often spoke to me



ARTHUR VAN EWEYK (with the white hat) AND HIS FRIENDS
From left to right are seen Carl Flesch, Arthur Schnabel, Frau de Jong, Teresa Behr and Frau von Astin.

of Moratti's great ability, and it was his intention that Moratti should carry on his work after his death. Only the day before he died a tenor applied to Lamperti for instruction; of course, he could not see the maestro, but Madame Lamperti spoke of it and he said, "Send him to Moratti." Those were almost his last words.

The differences between Richard Strauss and the Intendants of the various operatic stages which have been negotiating for the performance of the "Rosenkavalier" seem to have been amicably settled. At any rate, Intendant Count Seebach, of the Dresden Royal Opera, has come to an understanding with the composer and the first performance of the work will take place in Dresden as previously arranged. It has not been given out what concessions Strauss has made, but it is believed that he has finally agreed to the terms proposed when Count Seebach interviewed him in Garmisch. The "Rosenkavalier" will probably be given its première early in January.

ARTHUR-M. ABELL.

Florence Mulford's Class.

Florence Mulford's class of pupils has been greatly increased and this was due to the excellent singing at the musicale which Madame Mulford gave last June. The former class of sixty has grown and now seventy-five voices are being trained by this artistic singer and teacher.

There were twenty-five performances of "Siegfried" and "Die Walküre" at Buenos Aires last season, and "Götterdämmerung" was produced there for the first time with extraordinary success.

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MUSICAL NEWS FROM MUNICH.

Munich had scarcely digested—or left undigested—the Mahler eighth symphony, before it was precipitated into the middle of the French music festival. This took the form of five concerts, three orchestra concerts in the Music Hall of the Exposition and two morning concerts in the Künstlertheater, the series being presented under the auspices of the French "Société Française des Amis de la Musique," which was represented here by its president, Count de Briailles, and a number of its other leading officers and members. The audiences were large. I do not know who paid the expenses, but I am inclined to think that they had less of a deficit to make up, if any, than was the case with most of the musical affairs here this summer, excepting the Mahler symphony and the Wagner performances in the Prinz Regenten Theater, these latter especially having a big profit to show this year thanks to the friendly assistance of Oberammergau. Saint-Saëns, Fauré and Widor were here and either played or directed. The principal conductor was Rhené Baton, who made an excellent impression. The singers were M. Huberdeau, Madame Darlays, Rose Féart and M. Viannenc; the principal players, M. Heyde (violin), M. Maas (cello) and Alfred Cortot (piano). The last named is an exceptional performer, and made perhaps the best impression of all those connected with the concerts. The Munich Madrigal Society, a selected body of singers numbering about fifteen, under Jan Ingénoven, sang a number of unaccompanied pieces at one concert. The concerts without exception were of a very high order. The composers represented ranged from Berlioz to Debussy and the other ultramoderns. To me the most interesting point was to note how quickly the Germans recognized the great worth of that father of the French modern school, César Franck. His "Symphonic Variations," with M. Cortot at the piano, was the feature of the first performance. Too much praise cannot be bestowed on the work of the Munich Tonkünstler Orchestra, whose adaptability in changing in ten minutes, so to say, from Mahler to the Frenchman is worthy of the highest recognition. In contrast to the hearty reception of Franck's music, I was interested to note the rather cool way in which Dukas' "Sorcerer's Apprentice" was received, in spite of its tremendous success elsewhere. In general, though, the audiences were very liberal with applause, and appeared to be inspired by genuine enthusiasm. Saint-Saëns, in his triple capacity as composer, director and piano player, was especially honored. All in all, this festival, the first in Germany devoted exclusively to French music, was of great value and interest. I think it broadened the German ideas considerably. Let us have more next year.

with the public, especially with her performance in "Butterfly," her other successes being in "Traviata" and "Celine." The latter was given a festival performance September 21 in honor of the French visitors. Miss Craft is an extremely hardworking, ambitious singer. It means something to be among the leaders in one of the biggest opera houses in Germany, where the competition is even greater than in America. Some day we will hear her "over home" I think, though her Munich engagement still has long to run.

Among the well known American musicians frequently seen here this summer was Leopold Stokovski, conductor of the Cincinnati Symphony Orchestra. Mr. Stokovski heard many of the Wagner festival performances and was present also at the first performance of the Mahler symphony. Item: Mr. Stokovski bought a tam-tam here.

The other day at an auction in Berlin somebody paid \$48 hard cash for a letter once written by a certain Andreas Schachter, court trumpeter in Salzburg, to a sister of Mozart. Would you like to know what was in that letter? I would. Was it purely musical, or—but perish the thought. The moral seems to be, that if you play the cornet and write letters to other people's sisters, you never can tell what they may some day be worth.

Alice Sovereign, the contralto, was present in Munich at some of the Wagner performances in August, stopping over on her way to give a concert in Gmunden, Austria. While here she sang before Felix Mottl, choosing the well known "My Heart at Thy Sweet Voice," from "Samson and Delilah," in which her splendid voice is heard to special advantage. At the close of the aria she was requested by Mottl to add a song, an honor which he seldom extends to anyone. Miss Sovereign was fortunate in having Frank la Forge as accompanist.

The concerts of the Munich Exhibition will be brought to a close with three performances directed by the "Masters of Operetta" as the bill calls them, namely Léhar, Fall and Oscar Strauss, each of whom will direct a concert of his own compositions. Then comes the middle of October and the regular season. Und dann geht es los!

H. O. Osgood.

Ephrem Zimbalist's Triumphs.

Ephrem Zimbalist, the youthful Russian violinist, has risen to fame in a remarkably short time. He possesses to an unusual degree the natural gifts necessary to make a great violinist and added to these he has that keen intelligence which differentiates talent from genius. One attribute which the young man possesses explains to a degree the ease with which he overcomes the greatest difficulties; he has that wonderful quickness of perception which enables him to read music at sight with the lightning like speed of instantaneous photography. The possession of such a gift naturally does away with an enormous amount of hard work which others less fortunate have to go through before they are free to concentrate entirely on technic and interpretation.

Appended are opinions of Frankfort and Mayence critics on the playing of the violinist:

The star of the evening was Zimbalist, the young Russian violinist. He is evidently at his best in passages of a tender or pensive type, of which he gave ample proof in the slow movements of Max

Arthur Rosenstein, formerly of New York, and at present connected with the Royal Opera House and conductor of the Akademischer Orchester Verband of Munich, has been engaged by Herr Dippel as one of Signor Campanini's assistant conductors for the present season of the Chicago Grand Opera. Mr. Rosenstein has secured leave of absence from the Munich Opera, but will return here immediately at the close of his Chicago engagement. During his stay here he has been working hard at composition, and has produced some excellent songs which have been taken up by some of the leading Munich singers.

Marcella Craft, the well known American singer, and one of the leading sopranos at the Munich Opera, met with great success here last season, and made herself a favorite

Bruch's "Scottish Fantasy." His beautiful tone, his poetic conception, as well as the ease with which he overcame the technical difficulties of this composition, and of Tchaikowsky's scherzo, stamp him as one of the most remarkable violin virtuosos of our time. The audience rewarded him by a tremendous ovation.—Abendblatt der Frankfurter Zeitung, October 11, 1909.

Zimbalist can well be pleased with the hearty reception he received last evening. From the moment the young artist drew his first tone he had won our sympathy. Technically he is well equipped, while his bowing is alike remarkable for its beauty and polish. He enters fully into the spirit of the composition, his conception is free and natural and devoid of any striving after effect or sensationalism. We have never heard Tchaikowsky's difficult concerto in D major so perfect in its entirety as Zimbalist rendered it last night. The Slavonic element seems to suit him specially well, and yet he fascinates his hearers quite as much by his spirited rendering of the southern, intoxicatingly sweet melodies of Lalo's "Symphony Espagnole." Unfortunately he gave only three movements of it, but they were quite sufficient to confirm us in our opinion that Zimbalist is a genius among present-day violinists. We shall always greet him with pleasure on our concert platform.—Neuester Anzeiger, Mainz, October 14, 1909.

Zimbalist, the soloist of the evening, played Tchaikowsky's concerto. This composition, with its executive difficulties, enabled the young artist to exhibit his perfect mastery of technic. His brilliant performance roused his audience to great enthusiasm.—Mainzer Journal, October 14, 1909.

Zimbalist met with great success last night. His perfectly marvelous technic, his soft singing tone, his vivid conception and correctness of execution secured for him at the close of Tchaikowsky's difficult concerto the unanimous and tumultuous applause of the audience. His mature perfection is marvelous and it is proof that he has evidently worked earnestly. There is no extravagance in his playing, although it is the privilege of youth to lean toward sentimentality. In Lalo's "Symphony Espagnole" he further strengthened our opinion of his rare artistic qualities. We listened with pleasure to his rendering of its piquant, characteristically national rhythm, but yet we wanted more and should have liked to hear the artist in works of another "genre."—Mainzer Tageblatt.

Fergusson Pupil to Sing Salomé.

Stephanie Schwarz, pupil of George Fergusson, who was engaged last season in Dortmund, one of Germany's best Stadttheaters, after a successful season in which she sang all the principal roles, both German and Italian, has been re-engaged and specially selected to sing Salomé and the leading role in "Feuersnot," under the personal direction of Richard Strauss, at a performance of these works in January next. It is quite remarkable that so young a singer should be chosen for these roles, but Mr. Fergusson, with whom she has been working again during the summer, says that she is quite equal to it, and that her voice has improved in every way during her last winter's work in the opera. The press, which has been enthusiastic about her work, and those who have heard her prophesy a big career for her.

Buitrago to Visit Spalding in Florence.

Juan Buitrago, who was the first teacher of Albert Spalding, the American violinist, sailed from New York Saturday of week before last on the steamer Berlin for Genoa. Mr. Buitrago has accepted an invitation to spend the entire winter at the beautiful Spalding villa in Florence. It is at this hospitable home where many notable people in the social as well as artistic world have been entertained. Mr. Buitrago has for a number of years passed his summers at the Spalding home at Monmouth Beach, on the northern New Jersey coast. During the life of the late Edward A. MacDowell, Mr. Buitrago was a frequent guest at the MacDowell home. He became well known through his connection with the celebrated American composer.

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MUSICAL STOCKHOLM.

STOCKHOLM, September 21, 1910.

For the first performance of the season at the Royal Opera House, September 1, "Lohengrin" was the bill. Our new dramatic tenor, Pozany, from Hungary, had caught a severe cold and could not sing, so the Dane, Herold, hurried to Stockholm and sang at his best the part of the Wagnerian hero. He is very familiar to the public here, having sung many times every year at our Opera. The rest of the cast included Madames Lykseth (Elsa), Clausen (Ortrud), Mr. Sjoberg (King), Heron (Telramund), and Wallgren. All the decorations and the costumes of the soloists, as well as those of the chorus were new and very artistic. Armas Jarnefeldt conducted with his customary brilliancy.

■ ■ ■

John Forsell, baritone, made his réentré as Don Juan September 3. His many friends were assembled to hear him again; he has not sung at Stockholm for over a year, during which he was engaged at the Metropolitan Opera House. Mr. Forsell was a little nervous at the beginning of the opera, but sang and acted as well as he ever did before his departure for America. Miss Horndahl was a pretty Zerlina, and Mr. Sjoberg a good hearted Masetto.

■ ■ ■

The next evening introduced the new conductor, Tullio Voghera, with the opera "Madame Butterfly." We have not, since the days of Signor Foroni, had an Italian maestro, and that was many decades ago. I think we need a little more of the Italian temperament and intensity here and I am sure that Signor Voghera will infuse the Swedish artists with the best of the Metropolitan Opera House Italian traditions. Signor Voghera was called before the curtain many times. Miss E. Osborne was a charming little Butterfly.

■ ■ ■

September 17 saw a new Romeo in the Austrian tenor Kirchner. He sang in Swedish to the great astonishment of the public. The singer does not understand many Swedish words, but sings our language very well for a newcomer. He made a most favorable impression. His next opera will be "Faust," sung in German.

■ ■ ■

The king was present to hear Mr. Pozany sing in "Lohengrin" on September 19. The singer had not wholly recovered from his illness and was therefore not at his best.

■ ■ ■

I have hitherto not spoken about our new chorus. Every one who knows what work is required to train a chorus for many operas would be astonished to note the result achieved there. The press has expressed the greatest admiration and the opera director also. Count Stedingk was able to engage new voices with fresh timbre, and the music they gave us quickly made the audience forget the

old chorus which left the Opera on account of salary differences, as I reported to THE MUSICAL COURIER last June.

■ ■ ■

Our Opera here is a most polyglot institution. Beginning from the top, the director is a Swede, the stage manager is from Germany, one maestro from Italy, the other from Finland, one soprano from Norway, one tenor from Austria, the other from Hungary, and so on. In this way we are wholly Continental. All the singers are friendly and harmonious, so what does the babel of languages harm? Not a trace of primadonnaphobia as yet. Will it always be so?

L. UPLING.

Romeo Frick, Baritone.

Romeo Frick, the American baritone, now in Europe, will undoubtedly make a tour of the United States in 1911, when he will be enthusiastically welcomed back to his native country by his many friends and admirers of his art.

Mr. Frick, a native of Indiana, graduated from the Cincinnati Conservatory of Music, where he received his entire vocal training under the guidance of the directress, Clara Baur. Mr. Frick has great natural musical talent and aside from his vocal work is a very skillful performer on the flute. His voice is unusually rich, full and sympathetic. His training was practically completed in America, where he has already made numerous concert appearances, being well known among Western singers. But Mr. Frick is a man who is not

easily satisfied with ordinary success. He believes in hitching his wagon to a star, and more than that, he says the important point is "to make sure of getting

into the wagon." So on arriving in Europe the young baritone put himself into the hands of Maestro Franz Emerich, the distinguished vocal teacher, with whom he has been coaching daily for the past few months, adding just the necessary finishing touches to his artistic attainments. During this period Mr. Frick's voice has not only increased in range and volume, but his delivery has also grown bigger and more commanding, so that he feels he has been amply repaid for the time lost from the concert stage.

The singer is at home in all schools, opera, oratorio or lied, and his enunciation is equally perfect in German, French, Italian or English. He commands a pure trill and crisp staccato and is a master of deep feeling. His illustrious teacher has this to say of him: "Romeo Frick is the possessor of a first class baritone voice of volume and unusual range. His organ is flexible and brilliant and he sings all styles of vocal music for baritone with equal facility. Frick is a highly gifted and intellectual artist. His success is assured.—Franz Emerich."

Bisham's English Program.

While David Bisham does not open the Carnegie Hall concert season this year, as he has in seasons past, his annual New York recital is to take place Sunday, October 30. Mr. Bisham will give an all-English program which will include such old favorites as "Edward," by Loewe; "O, Ruddier Than the Cherry," by Handel; "Believe Me, If All Those Endearing Young Charms" and "Down Among the Dead Men." There will be two of Homer's songs and one of Mrs. Freer's, while an interesting feature will be a selection from the new opera "Paolotta," in which Mr. Bisham recently took the leading baritone role in Cincinnati. The program will conclude with a recitation of Longfellow's "King Robert of Sicily," to the incidental music of Rosseter G. Cole.

Lucien Schmit at Ravinia Park.

Lucien Schmit, the young cello virtuoso, was the feature at the Ravinia Park (III.) concert on September 2, when he played the "Caprice-Hongroise" by Dunkler with the New York Symphony Orchestra. He was to have played a concerto, but owing to the limited time at his disposal played the brilliant concerto number instead. His success was colossal, the 5,000 in attendance applauded with great enthusiasm. Master Schmit was therefore compelled to give an encore, "Butterfly," by Popper. His performance was marked by suppleness, dexterity, impeccable technic, artistic conception and poetic interpretation. At the close of the concert Master Schmit was the recipient of many congratulations.

Henrietta Michelson's New Studio.

Henrietta Michelson, the well known New York pianist and teacher, has opened new studios at 703 Carnegie Hall.

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MRS. LOGAN FELAND, SOPRANO.

Mrs. Logan Feland, the soprano, whose portrait adorns the cover page of this issue of THE MUSICAL COURIER, will be recognized as Katharine Cordner Heath, who, following two seasons' absence from the metropolis, again will be heard in important concerts, oratorios, etc. Some of her former achievements while a resident of New York will be recalled. Following two years as soloist at Calvary M. E. Church, Harlem, she was for five years at the West End Presbyterian Church, and soloist at the synagogue, Fifty-fifth street and Lexington avenue. Marrying Captain Logan Feland, of the United States Marine Corps, she went to Paris to study, while her husband went with the fleet around the world. In the French capital she was with Albert Dubulle, who said "She is a singer of superior intelligence and has a voice like a bell." She studied French diction with Vivien Renard, of the Paris Conservatory. With both instructors she made such progress that they prophesied all manner of good things for Mrs. Feland. Some of the more important engagements filled while in New York were these: With the Mendelssohn Glee Club, Manuscript Society, Euterpes, Art Club, several weeks at Chautauqua, N. Y.; Aeolian Hall concerts, and private musicales throughout the East and Middle West. She appeared, too, as soloist at many oratorio and choral concerts in all sections of the country. An Easter concert at Meriden, Conn., last spring brought her splendid notices and gratifying success, singing on this occasion "Miriam's Song of Triumph," with the Meriden Choral Society. October 26 she will sing Hoffmann's cantata "Melsine" with the same society. If re-engagements are the most complimentary events in a singer's career, then Mrs. Feland is to be congratulated, so often does this happen. Audiences admire her before she sings a note, so sweetly sympathetic is her appearance. Conductors know her as a dependable singer, one who knows her music. Accompanists find her perfectly serene, though full of temperament, and all unite in public and private praise of the fair singer.

Altogether when Madame Logan Feland sings, it marks an event. Following are some of her press notices:

Katharine Cordner Heath, soprano, has a beautiful voice and sang with artistic ability. Her solos were all beautifully sung. "I

Know that My Redeemer Liveth" was a triumph. Mount Vernon would like to hear her again.—Daily Eagle.

Perhaps the most brilliant work of the cantata was done by Katharine Cordner Heath in "Summer in Come." The florid and graceful solo seems as it written especially for her voice, and she fairly reveled in its difficulties. Throughout she struck just the right spirit, and the vocal quality of her high notes, especially the A's and C was delightful.—Musical Courier.

Katharine Cordner Heath was most successful in the polonaise from "Mignon," meeting its demands for flexibility with perfect ease. In direct contrast she sang Wagner's "Traume" with dramatic feeling and perfect intonation. Her beautiful voice has gained in breadth of tone since her last appearance here.—Columbus Evening Dispatch.

Katharine Cordner Heath's welcome home was everything she could have desired, and her friends, old and new, expressed their unqualified approval of her notable advance in the vocal art. She has been away long enough for us to see her as others see her, and appreciate her beauty, commanding talent, brilliant style, her voice of delicious purity, with considerable dramatic feeling. It is always true, and her vocalization is clear and smooth.—Columbus Journal.

Katharine Cordner Heath is the most popular soprano Chautauqua has ever had. She is a beautiful young woman, possessed of a voice of delicious purity and great range. Above all, she has a musical brain and sings with authority.—Chautauqua, N. Y., Herald.

"Der Freischütz" aria was delightfully sung by Katharine Cordner Heath. Her softest tones were distinctly heard in the most remote corner of the great auditorium. She is indeed an artist.—Chautauqua, N. Y., Herald.

The star number of the evening was "The Sun Worshippers." In this work Mrs. Heath surpassed herself, being in magnificent voice and using excellent judgment. She has sung here many times before, but never has she achieved such success as her solos in this number.—Tarrytown Press-Record.

Voice Culture and Science.

Science in relation to the voice was the subject of discussion at a joint meeting of the Sections of Education and Physiology at the recent meeting of the British Association for the Advancement of Science, held in Sheffield. The honor of opening the discussion was given to Prof. Wesley Mills, the well known author of "Voice Production Based on Scientific Principles." Professor Mills emphasized the advantage of a scientific education, and the

importance of teachers trying to agree on certain principles. While good work has been done by methods based purely on experience, he considered that teaching based on science as well as experience would be much more satisfactory. Professor Mills himself indicated points on which he thought there ought to be no serious difference of opinion in theory or practice. The discussion was carried on by five gentlemen and one lady, while an Edinburgh physician read a paper on the development of speech and the speech mechanism in the brain. The general impression seemed to be that the question of the relation of science to voice production was of great importance, and that the day of reliance on pure tradition and experience was past.

George Hamlin at Worcester Festival.

George Hamlin's artistic singing at the recent Worcester festival aroused the greatest enthusiasm.

Following are some press comments:

Mr. Hamlin scored a triumph in his interpretation. Dramatic passion glowed in every line and the richness of his tone won instant recognition. His "Invocation to Nature" was an especially authoritative number.—Boston Journal.

The part of Faust was never sung better than by Mr. Hamlin in Worcester.—Boston Herald.

Mr. Hamlin gave repeated proof of his aptitude in the rare art of interpretative singing. It was left to his knowledge of effects and phrasing and to the fervor of his reading to give the greater part of the true emotional appeal of the evening.—Boston Globe.

Though Mr. Hamlin has sung often at festivals in the last few years and has always been a great favorite, he quite outdid himself last night. This admirable artist seems to grow year by year, not merely in the power and authority of his reading, but in the beauty of his singing. His voice was never better than now and he uses it with increasing ease and freedom. Rarely does one hear the trying part of Faust sung with such complete absence of any strain on the singer's part. The performance was a great triumph for Mr. Hamlin.—Springfield Republican.

Fischer, Gracia Ricardo's Accompanist.

Gracia Ricardo, the soprano, has engaged Otto L. Fischer as her accompanist for the season. Their first recital was given at Wells College, Aurora, N. Y., last week. Mr. Fischer's beautiful tone blended finely with the exquisite voice of the singer. Mr. Fischer will also serve as accompanist for Randall Hargreaves, the English bass-baritone. Besides these engagements Mr. Fischer will be heard as soloist at many concerts throughout the autumn and winter. His first booking as solo performer is at South Nyack, N. Y., for Wednesday, October 19.

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LONDON, England, October 1, 1910.

The Cardiff sixth triennial music festival which convened at the interesting South Wales town of Cardiff from September 19 to 24, introduced to hearing four new compositions by British Empire composers, three of the choral order and one symphonic, as follows: Dr. Frederick Cowen's sacred cantata, "The Veil"; Sir Alexander Mackenzie's cantata, "The Sun God's Return," the subject mythological; and a cantata by David Thomas entitled "The Bard," built around an historical-legendary Welsh tale. The orchestral number was Hamilton Harty's symphonic poem, "With the Wild Geese."

The Cardiff festival was, like the Gloucester festival (September 5 to 9), a financial failure, and one asks, Why? But musical festival tournaments are certainly far too big a question in all their ramifications for any kind of a thrashing out process under penalty of offending all the artistic canons and preconceived notions on what is right, held by the universal type of festival management. Whether occupying terra firma this side of the Atlantic or the other side, the idea on "how not to run a festival" seems to be the same. Else how otherwise would one find the same financial fiascos, the same kind of program making based on the fossilized plus the brand new; the same mediocrity of standard and understanding repeatedly recurrent annually, biennially, and triennially, ad libitum?

If music festivals are given for the education as well as enjoyment of the geographically shut-ins, then, why not programs constructed with that end in view? The last person in the world to be interested in the unknown brand new, in any phase of art, is the provincial man or woman. However, it is only humane to give a hearing to the unknown, and it is better that the trying out be conducted in the Provinces than in the more acutely attuned cities. Fearfully and wonderfully involved are the conditions enwrapping festival making, which to unravel would be a herculean task, and no doubt festivals are really given for those who most need them, even if the criteria of musical art must forever remain an intricate problem to festival board managements.

The first and most ambitious of the new works heard at Cardiff was Dr. Frederick Cowen's sacred cantata, "The Veil." The poem is from the "Book of Orme" by Robert Buchanan, a collection of verses relating to a philosophy on life and death, or the *raison d'être* of creation, and which throughout breathes an atmosphere of mysticism. Though one may not agree with the philosophy or condone the poem's faulty construction, there is, nevertheless,

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a charm in its mystical character that exercises more or less fascination. Necessarily this same mysticism calls for the same character in its translation into musical tone. And it is just in this particular genre of music writing, the abstract, that Dr. Cowen is least effective or convincing. It is not in the subtleties of musical art that Dr. Cowen, of the past or present, excels. When the musical setting of a poem fails to blend in a harmonious oneness of expression with the mood and spirit of the poem, then there has been the missing of some first principle of welding, and the work can hope for no recognition on the basis of the verities of art. All comes to nothing if the music supposedly illustrative of a poem illustrates it not. If the poem is in one mood and the music in another, then the association suggests that of aliens. The words are become pegs upon which to hang the notes, or vice versa, and their joint setting is of negligible quality. Though in its musical character "The Veil" is neither mystic, religious nor imaginative, it is technically good, sane choral writing, and if one dissociates the words, it is found, in parts to be very attractive in a straightforward manner, containing some attractive thematic weaving and fine choral effects. The work is formed in three sections with subdivisions, the titles of these various parts being as follows: "The Veil Woven," "Earth the Mother," "The

Agnes Nicholls, Kirkby-Lunn, Dilys Jones, Walter Hyde, W. E. Carston and Herbert Brown.

The second new work programmed was Sir Alexander Mackenzie's cantata, "The Sun God's Return." The story is mythological in character and the music dramatic in context. For the solo voices the work is not wholly concordant with vocal principles, but the soloists, including Perceval Allen, Dilys Jones and Walter Hyde, were all well qualified to cope with its difficulties. Some of the best writing in the score is for the choruses. The orchestration partakes of the modern in character, but it is all too big, too blatant, all too pitched in, in mass effects, for the illustration of the poem or libretto it is associated with. There is a great lack of that "constraint in freedom" that one finds in most of the modern contributions of worth or value, and contrasts of mood or color are non-relevant.

"The Bard," by David Thomas, was the third new choral work listed. Founded on Gray's "Pindaric Ode," the poem describes the conquest of Wales by Edward I, and is national in spirit. It has been transcribed musically for baritone soloist, chorus and orchestra, and opens direct for the solo voice, which part was ably taken by Ivor Foster. Courageous attempts were made by Mr. Thomas to obtain modern orchestral effects, but the orchestral perspicacity that comes but from the school of experience was necessarily absent. Though an opportunity to be heard is not to be neglected, the recognition is too often asked by the young composer on the basis of expectation for what is to be accomplished in the future in place of what has actually been done in the present. It is good business, no doubt, this refusing to hide one's light, but the searchlight of publicity may become a kind of musical boomerang if it strikes but the anticipation of fruition. The technic of orchestral scoring, a development of rather slow evolution, does not reveal its complexities to the novice or neophyte, but on the contrary is a kind of thirty-second degree attainment that is reached by slow and steady steps. But all first aid to a composer's career compositions are curious examples in nouveau art, and though they may receive the O. K. of the pedagogue and the professor, it might be just as well to lay them quietly aside for a while.

The fourth novelty programmed was Hamilton Harty's symphonic poem, "With the Wild Geese." National in so far as it the musical setting and illustration of a poem dealing with a phase of Irish history, and also in the employment of themes Celtic in character, the work is full of charm and fancy. The harmonization is extremely modern in its combinations, favoring the minor mode, the whole musical construction showing much imagination. It is more an expression of the poem's sentiment than a dramatic exposition, the orchestration is rich, full and tinged with a certain distinction of tonal coloring, and the whole work conceived in a free and spontaneous mood.

Other choral works given at Cardiff were "Elijah," "The Messiah," Brahms' "Requiem," Sir Hubert Parry's "Pied Piper of Hamelin," Strauss' "The Wanderer's Storm Song," Frederick Cliffe's "Ode to the North Wind," Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise." The list of soloists included, besides those mentioned in the new works: M. Zacharevich, violinist; Marie

Dream of the World without Death," "The Soul and the Dwelling," "Songs of Seeking" and "The Lifting of the Veil." The work opens with an orchestral prelude, but throughout the entire cantata the orchestra is too much subordinated. The best writing is found in the solo numbers and the following artists gave entire satisfaction:

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KATHLEEN PARLOW ON THE LAWN.

"Trill" sonata, followed by a group of eighteenth century compositions, which Mr. Kreisler has edited and arranged for violin and piano. The last group on the program con-

isted of some of Kreisler's own compositions, written for violin and piano, with a decided leaning toward the modern French school in character and harmonization. Of Kreisler's playing, suffice it to say it remains as ever the acme of finish, grace and beauty of tone. There is great anticipation in musical circles on his appearance with the Philharmonic Society in November, when he will introduce the new violin concerto by Sir Edward Elgar.

The Beecham opera sea-

son opens at Covent Garden this evening with "Tiefland." "Hamlet" will be played on Monday,

"Elektra" on Tuesday, "Tales of Hoffmann" on Wednesday, "Tannhäuser" on Thursday, and "Tristan and Isolde" on Saturday.

Thomas Beecham will inaugurate his Sunday evening concerts at Covent Garden October 9, when the program will be Wagnerian and the soloists Mignon Nevada and Harry Dearth.

Ernest Schelling will give two piano recitals in Queen's Hall on November 22 and 29.

The London Symphony Orchestra will give its first concert of the seventh season in Queen's Hall, October 24.



KATHLEEN PARLOW.
The Canadian violinist, who will tour in America in 1910-1911.

when the program will consist of: Overture, "Carneval Romain," Berlioz; violoncello concerto (Pablo Casals), Dvorák; prelude, "Dylan," Holbrooke; suite in C major for cello alone, Bach; symphony in G minor, Mozart.

Sammarco will give his only recital of the season in Bechstein Hall, October 13, with Percy Pitt, accompanist.

The Flonzaley Quartet, whose magnificent playing created no less than a veritable sensation in London last year, will give its only recital of this year in Bechstein Hall, November 1.

Mr. and Mrs. Arthur Hinton have been spending the month of September at Interlaken resting and preparing

for the coming season, which promises to be one of much interest for both artists. Mrs. Hinton will be the soloist with the London Symphony Orchestra, November 7, playing the Brahms D minor concerto for piano, No. 1.

John Dunn, the English violinist, has prepared a program of much interest for his recital in Bechstein Hall, October 31.

Julia Hostater, who has been singing with great success in Germany, will give two recitals in Bechstein Hall on October 14 and 22.

At an informal concert given in Victoria Hall September 29, Ada Martel, from St. Petersburg, was heard in several vocal numbers, including the scena and aria from "Thaïs." Madame Martel is a singer of much distinction and her work thoroughly artistic. At this same concert Pierre Reitlinger, (nine years old), of Paris, was heard in the first movement of Vieuxtemps' concerto in D, and Saint-Saëns' "Le Cygne." A tremendously talented child he is and his schooling has evidently been of the best. His intonation in the concerto was absolute and his bowing that of a mature artist, as was also his quality of tone. He is in no sense a "prodigy," but a well taught and most unusually talented child.

EVELYN KAESMANN.

OMAHA'S MUSICAL OUTLOOK.

OMAHA, Neb., October 3, 1910.
Despite Ak-sar-ben festivities, studios have been re-opened and choral societies and clubs are making plans for a winter which gives brilliant promise.

The season is to be opened by Mr. and Mrs. John Albert McShane, who have issued invitations for the evening of October 12, when the artists will be Mary Münchhoff, soprano, and Max Landow, pianist.

Thomas J. Kelly reopened his studio last week and returns from his European vacation with elaborate plans for his class work and the Mendelssohn Choir as well. The choir held its first rehearsal last Monday evening and enrolled a number of new members with last season's personnel practically unchanged. Mr. Kelly has again resumed his duties as organist and choirmaster at the First Methodist Church.

A concert series has been inaugurated at Fremont, Neb., and has all the marks of success as it starts with the enthusiastic patronage of thirty influential citizens. A splendid subscription list has been raised under the joint management of Carrie Nye and Mattie B. Reynolds. The artists engaged are Alfred Calzin, Richard Czerwonky, Charles Wakefield Cadman and Carrie Jacobs Bond.

Mrs. Herman Lewis, of the Concert Direction M. H. Hanson, was in the city for several days last week, as was also Frank Edwards, of the Cincinnati Symphony Orchestra.

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BERLIN, W., September 22, 1910.]

To The Musical Courier:

In looking through my file of press notices the other day I came across the subjoined criticism marked "Butler Co. (Nebr.) Press, Mar. 23, '04." It is a flash from the kaleidoscopic West—that country so full of surprises for the uninitiated. That country where highly developed American culture and almost pristine barbarity go hand in hand,—where the artist is astonished that the best he gives at one place is hardly good enough yet where at the next consternation seizes the audience at the sight of the program and only quick changes can save the evening.

Out West and side by side are found communities, the one with musically cultured audiences appreciative to the return engagement point and the other with types like the cowboy who dropped into a lecture-recital and after mutely watching the pianist with astonishment for a few minutes asked his neighbor what the — — — kind of a show it was.

Between these extremes are a hundred subtle nuances of difference in the Western "cities," all puzzling and sorely vexing at first but interesting always and invariably giving color to one's experiences. And by the by and quite parenthetically, if the West has anything it has color, and it now awaits the advent of the American Debussy who will transmute the almost miraculous light effects, the mystery, awe and hidden past of the Nebraska Bad Lands, and the marvels of color hidden in the reeds and grasses of the prairies between Lincoln and Denver into music—American music.

To return to the "criticism." In the one town my recital called forth the wrath of the local scribe whose style, vocabulary and musical knowledge lifts us with one horrid jerk back to the days before the softening influence of the Woman's Monday Morning Matinee Musicale had arrived to make higher efforts possible and to coerce the male inhabitants into a state of "passive expectancy." In the neighboring town of Fremont, scarcely fifty miles away, my "talk" caused the local critic to write: "Mr. Spencer prefaced his program by very appropriate remarks on 'How to Understand Music.' He emphasized the need of a trained intelligence and attention on the part of the hearer and of an attitude of passive expectancy. He distinguished nicely between 'tune' and melody and outlined the broad principles of art. He happily ridiculed the fallacious idea that music can paint pictures or convey ideas other than suggestive. All such attempts he rightly denounced as 'mimicry.'" Did I not say the kaleidoscopic West? Now read, and never quote that fearsome line, "Music hath charms," etc., again. Spelling, punctuation and history of music have not been revised.

Yours sincerely,

VERNON SPENCER.

MUSICAL ARISTOCRACY.

TOO MUCH PIE AND CAKE BAD FOR MENTAL AS WELL AS GASTRIC DIGESTION.

One of the best audiences that ever gathered in St. Luke's Church came together last Thursday night. To say that a majority of that large audience were disgusted is justified by the adverse comment on the performance of Vernon Spencer.

No—Vernon Spencer proved a little too much for our good nature. That he can clasp the insides out of a piano, stand on his head, turn a somersault and land with left boot on the bass end of the keyboard and his right in the treble without hitting a fake note we admit. That he can execute a staccato movement like a hum of angry bumblebees is true as gospel, and execute all sorts of eccentric and difficult movements, but he will never make this community believe that galloping up and down a keyboard like a terror (sic!) killing rats is anything more than making a great deal of harmonious noise—noise without sense or system to ninety people out of a hundred.

To begin with, Mr. Spencer used up thirty-five minutes of time to tell the audience that they didn't understand music—that it required brains to understand music. There were fifty men and women in the house who could have told the people all he told them in five minutes.

Mr. Spencer is all right (sic!) in a rough and tumble knock down, and drag out piano contest, and some people like a witch's dance of groans, shrieks and moans by moonlight.

As a talker, he impresses one as a spoiled, overgrown, peevish boy—who can moon with fairies and kick a child over a ten-acre lot—brow-beat (sic!) timid women and all the time imagine his soul or genius is attuned to the heartbeats of humanity.

Mr. Spencer wears an American name and a decidedly German accent. Germans are among the most substantial people in the world, but Germans, like all other people, cultivate some very disagreeable conceits. One favorite conceit of a German is to fill up his anatomy with lager beer, pretzels and Limburger cheese, then imagine he is a spiritual being sitting on the horn of a fleecy cloud in his nightshirt and charming the gods with the melody of his tenor or the thunder of his basso (sic!).

Mr. Spencer said English was the only language having a word to express what we call tune. Now as no such thing as a tune was discovered in his entire performance, it is fair to presume that he has no use for such a thing as tune in what he calls music. His "March Militaire" was the only intelligible thing we heard that evening. An old soldier could brace himself up and step off to that march.

On general principles, all the better musicians coddle themselves with the belief that they reach a degree of aesthetic perfection which enables them to interpret the moods of nature in a manner incomprehensible to the ordinary mortal, and yet set them down to a mess of pork and beans, sauerkraut and cornbeef and you will discover that they are of the earth, earthly. There is a great deal of

make believe in music, as there is in literature, art and everything else that arouses our better natures.

When did classic music inspire even Germans in their marching to battle? Where is any moonlight serenade nocturne or etude that ever fired the hearts of Frenchmen as did the "Marseilles" hymn? What effect would a staccato movement have had on the soldiers during the Civil War? We knew what double quick meant. Suppose the Methodist Church would discard its hymn books—its Gospel songs—tunes, and employ quick-moving dudes to arouse sinners to repentance with classical thumps—a half-bushel of harmonious sounds at every thump, instead of its heart stirring song?

Wagner (sic!) is said to be the wildest music composer among the Germans. He depicts the moods of the old pagan fatherland—the old Druidic worship—when his faith in Odin, Thor and Freitag demanded that the fairest sons and daughters were offered in sacrifice to appease the gods. He endeavors to depict the hopes and fears, loves and hates of his forefathers in their thousand years' struggle with Imperial Rome and with each other. Does any sensible body believe that some young person not familiar with German history can interpret all this through a system of bangs, kicks and dreamy touches on a piano keyboard? Let us have more of the old tunes hymns, that make a man want to look up to God with a thankful heart, and if a pretty waltz makes him feel as if he wanted to grab his wife and whirl her around a few times to stir up her circulation, what harm?

Don't let's have so much of this make-believe love and appreciation of classics. Mosquitos used to indulge us with staccato performances in the cypress swamps of old Virginia forty years ago. We used to swear then and the old temptation was in our blood last Thursday night.

Carpini Back at Studio in Florence.

Vittorio Carpi, the famous baritone and vocal teacher, is back at his studio in Florence after a lovely summer passed in the mountains of Northern Italy. The maestro



Aug 1910
To The Musical Courier
Enclosed from Dorothy Miller

has resumed his teaching. Among his pupils are several from America. Jane Osborne Hannah, a member of the Metropolitan Opera Company last season and now a member of the Chicago grand opera, is a pupil of Carpi. Many others who have studied with him are singing in opera and concert on both sides of the Atlantic.

Jomelli in London Opera.

Jeanne Jomelli, the operatic soprano, will sail from England for New York on November 1 and make her first appearance in a song recital on Tuesday afternoon, November 15, in Carnegie Hall. Prior to her departure from England she will be heard with the Beecham Opera Company in London throughout the present month, her engagement calling for appearances in the principal soprano roles of every opera in which she sings.

Reed Miller's Engagements.

Reed Miller, the New York tenor, is to appear in two performances of "The Messiah" with the New York Oratorio Society in Carnegie Hall this season. Mr. Miller will also sing with the Handel and Haydn Society of Boston, and, in addition to the miscellaneous concerts for which he has been engaged, will appear as soloist with the Theodore Thomas Orchestra during its spring tour of 1911.

Elman and Schumann-Heink Enthusiasts.

The interest displayed in the coming recitals of Mischa Elman and Ernestine Schumann-Heink is evident from the many requests received for information concerning these events. Letters from all points have come in asking when and where these musicians are to appear. Some musical enthusiasts are preparing to take long journeys to New York or elsewhere to hear them.

Witherspoon's Triumph at Worcester Festival.

Herbert Witherspoon returned from Europe three weeks ago and opened his season by singing at the fifty-third Worcester Festival the last week of September. The noted basso added another to his already long list of successes and was acclaimed by press and public as one of the greatest stars of the festival. His singing of the role of Mephistopheles in the "Damnation of Faust" elicited an ovation, and on "artists night" he received so many recalls that only the hard and fast rule of no encores prevented him being heard many times more than his allotted numbers. Mr. Witherspoon spent several weeks in London arranging for his tour in England a year hence, and from there went to France where he spent the summer on the seacoast, preparing various new roles which he is to sing at the Metropolitan Opera House this winter. Mr. Witherspoon remains with the Metropolitan as one of the leading bassos, and will be heard in "Tannhäuser," "Lohengrin," "Parsifal," "Tristan and Isolde," and "Rheingold," besides many of the Italian and French operas. After making his new records for the Victor Talking Machine Company the basso will start on his short recital tour, which will close November 1 to allow him to resume his operatic duties. During the winter Mr. Witherspoon will sing in a few concerts including the festival of the Mendelssohn Choir in Toronto. Loudon Charlton is now booking a spring tour for this artist.

Press notices of the Worcester festival follow:

Herbert Witherspoon aroused the most enthusiasm of the entire performance. He is a favorite here, has been heard in other festivals and was a good selection for the part of Mephistopheles.—Boston Herald, September 29, 1910.

Of the soloists, Mr. Witherspoon was particularly relished by his hearers. The resonance of his voice had a telling tang, the more for the rapacious sneer with which he colored his most sardonic utterances. He was, indeed, a rakish, impudent, insulting and satirical devil, who boasted, taunted and gloated in raucous tones. In the song of the flea he caught Berlioz's exquisite perverseness and revelled with lusty zeal in the uneven and distorted rhythm. Mr. Witherspoon showed his discrimination and the beauty of his voice and phrasing in his beguiling aria to Faust at the beginning of scene seven. Here was a suave and alluring devil.—Boston Globe, September 29, 1910.

Mr. Witherspoon gave a superb account of himself as Mephistopheles. With both physique and voice entirely in his favor, he added the facial play which just gave the last touch to an interpretation vivid, compelling and full of the sly saturnine humor with which the popular devil, when he is not bitterly morose, is credited.—Worcester Telegram, September 29, 1910.

Mr. Witherspoon was superb as Mephistopheles.—Worcester Evening Post, September 29, 1910.

Mr. Witherspoon was the greatest favorite and his magnificent singing of George W. Chadwick's "Lochinvar," conducted by the composer, as the first vocal number, followed later in the evening by Thomas' aria "Tambour Major" from "Caid" was received with tumultuous applause, soloist and composer shaking hands cordially on the stage at the close of the "Lochinvar" number to show how much they were pleased with each other.—Boston Globe, October 1, 1910.

The "Midsummer's Night Overture" was followed by George W. Chadwick's effective song of "Young Lochinvar." This, to the great pleasure of the audience, was conducted by the composer, and was sung by Herbert Witherspoon, who aroused great enthusiasm by his spirited, straightforward rendering. His second appearance later in the evening, in the gay march of the "Drum Major" from Thomas' "Caid," evoked even more rapturous applause, and it seemed for a time that an encore would be imperatively demanded. There were no encores allowed, however, which was perhaps just as well, for the program was certainly of a sufficient length and variety to satisfy the most greedy of auditors.—Springfield Republican, October 1, 1910.

He was given an ovation as he mounted the stage, and the singing of the ballad, for which Mr. Witherspoon has become well known, resulted in a tumultuous ovation. Both the soloist and the director were forced to return and acknowledge the ovation.—Worcester Evening Post, October 1, 1910.

After the opening number, Mendelssohn's overture to the "Midsummer Night's Dream," was concluded, Mr. Chadwick appeared with Mr. Witherspoon, both receiving a rousing welcome, and conducted his stirring ballad, "Lochinvar," for the interpretation of which Mr. Witherspoon has become justly well known. As was to be expected, this number received a most tumultuous ovation. For Mr. Witherspoon's second offering he selected the aria "Tambour Major" by Thomas, from the opera "Caid," and scored a most emphatic success, particularly in the ease with which he manipulated his heavy lower tones in the different roulades of that number.

Mr. Witherspoon as Mephistopheles looks and acts the part to perfection. His grand opera manner crops out occasionally, and the song of the flea that hit the queen and her maids, capping the song of Bradner's rat, was sung with great gusto. Mr. Witherspoon has not been heard by a Worcester audience for five years, but as this is his fourth appearance he has been given a warm welcome. He remembered a number of people whom he knew when on his former visits, and he received an ovation as he stepped on the stage. Mr. Witherspoon has had unusual experience since he was last in Worcester, operatic successes that might well turn his head, but in conversation with his friends found the same debonair gentleman as of old. His sweeping mustache, which he can turn up fiercely at times, and his large piercing eyes, gave him an ideal Mephistopheles aspect.—Worcester Telegram, October 1, 1910.

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MUSIC IN DES MOINES.

DES MOINES, Ia., October 1, 1910.

Highland Park College of Music has opened its season's work with the largest enrollment in its history and with a larger faculty of teachers, three additions having been made to the already large teaching staff. Frederick Vance Evans assumes the duties as principal of the voice department. Mr. Evans is the director of music of the First M. E. Church and his magnificent work as a conductor is attracting the attention of the entire Middle West. Another new member of the faculty is Delmar Yungmeyer, the young pianist, who has won an enviable reputation as a public performer and teacher. The third addition is Harry R. Murrison, who is in charge of the public school music and conducting. Mr. Murrison is director of music at the Central Church of Christ and also of the Glee Clubs and Chapel Choir of Highland Park College. His singing of the bass parts in "The Messiah" and the basso parts in "The Bohemian Girl" last season firmly established him as one of Des Moines' foremost baritones. Dr. Frank Nagel, dean of the music department, who has presented so many musical celebrities here in the past, has been entertaining Mrs. Lewis and W. H. Cloudman, special representatives of the Concert Direction M. H. Hanson, with whom he made arrangements for the presentation of Reinhold von Warlich, who is again to be heard in this country, and the Metropolitan Opera prima donna, Bernice de Pasquali, both of these artists giving entire programs in English. The third attraction announced for this season under Dean Nagel's management is Ferruccio Busoni, the famous pianist, who appeared here last season under his direction. Des Moines certainly owes Dr. Nagel a heavy debt of gratitude for what he is doing in the matter of providing opportunities to hear these world famous musicians.

Recently the directors of several of the important choirs of the city banded their choirs together into one body for a great performance of "The Messiah" on December 22. This choir, consisting of 300 voices, will be under the direction of Frederick Vance Evans, who will engage a symphony orchestra to furnish the accompaniment. The soloists will be local and the entire performance will be in the nature of a great "Booster" affair. This movement is attracting widespread attention and should be given the hearty co-operation and support of every singer and musician in the city. Rehearsals will begin at once and under Mr. Evans' most efficient direction a great performance is assured.

Drake University of Music has resumed activities under the most favorable auspices and this year's work promises to be the best in the history of the school. The enrollment surpasses any former year and a number of well known local musicians are taking advantage of the superior in-

struction afforded by the school. Several changes have been made in the personnel of the teachers. Ralph Lawton, a newly acquired instructor in the piano department, has arrived in the city from Berlin, where he has spent some months studying with Josef Lhevinne.

Katharine Bray Haines, another notable acquisition to the faculty, will shortly appear in joint recital with Marie Van Aaken, pianist; Georgia Van Aaken, violinist, and Carlo Fischer, cellist of the Minneapolis Symphony Orchestra. Mrs. Haines has been coaching during the summer with the best Chicago teachers and her many admirers await with great interest her first appearance since then. Mrs. Harris is a decided favorite in Des Moines, musically and socially.

A choral society was organized at Drake last week and had its first rehearsal. It will be called the Handel Choir and its first appearance will be in Handel's "Messiah," a week or ten days before Christmas. The following are the officers of the club: Honorary president, Hill M. Bell; president, Holmes Cowper; vice president, Tolbert MacRae; second vice president, Daisy Johnston; secretary-treasurer, Harry Bauscher; librarian, Sady Clark, with an auxiliary committee composed of Grace Jones Jackson, Helen Saum, Roy Nye and Harry Middleton.

The following artists' recitals, in addition to the Carlo Fischer appearance before mentioned, will be given at Drake during the winter and are free to all enrolled students: Albert Borroff, basso, of Chicago, appears in a vocal recital. Tamaroff, pianist, and George Hamlin, tenor, will be among the attractions.

The Misses Van Aaken, who have spent the summer in their Holland home, have arrived in the city to resume their work at Drake Conservatory of Music.

George Frederick Ogden has opened an independent set of studios for the development of musical growth as well as artistic piano playing. The new field of work offers him an enlarged opportunity for the furtherance of the high ideals which his years of careful study have instigated. J. Browne Martin has charge of the theoretical branches. Elsie Holbrook has the departments of primary and intermediate music. The enrollment is a "capacity" one and the year's outlook is most gratifying.

Dr. M. L. Bartlett has been notified that Madame Gadski will not be available for the Spring Music Festival, but has fortunately been able to secure Jeanne Gerville-Reache, who will prove a strong attraction. Des Moines, however, is to have the pleasure of hearing Madame Gadski at an earlier date. The famous prima donna will give a song recital at Plymouth Congregational Church on the evening of October 15. This will be Madame Gadski's

first appearance in Des Moines and music lovers are looking forward with keen anticipation to her coming.

The Fortnightly Musical Club begins its year's work on October 7. The meeting will be held at the home of Mrs. Jefferson Polk and will be devoted to Norwegian music. The club has suffered a severe loss by the removal of its president, Mrs. Walter P. Saunders, to Chicago. Mrs. Saunders not only contributed to the artistic success of the programs, being a pianist of more than ordinary ability and accomplishment, but her enthusiasm and energy were most inspiring to all with whom she came in contact. Mrs. H. E. Pray, who has returned to Boston to continue her musical studies, will be greatly missed as well. The club unanimously elected Mrs. James C. Davis to fill the place made vacant by Mrs. Saunders. Mrs. Davis is an accomplished vocalist and in addition to that is possessed of excellent executive ability, making her unusually well qualified to administer the affairs of the club.

Genevieve Westerman, an excellent exponent of the "Fletcher Music Method," has returned to Des Moines after a delightful outing in the hills of New Hampshire.

CAROLINE YOUNG SMITH.

Oscar Seagle's Travels.

Oscar Seagle after a two months' vacation spent in motoring in France and visiting several German resorts, has returned to Paris with his family and will reopen his studio on October 1. He reports a very delightful summer in spite of the rain and cold weather so prevalent throughout Europe this season, and is feeling in fine form for the winter's work. He has a large class awaiting him already and with a few newcomers who arrive early in October his time will be filled for the season.

"We enjoyed very much our stay in Garmisch, the lovely little Bavarian village, which Richard Strauss has chosen for his home," said Mr. Seagle, "from there we went over, of course, to see the passion play at Oberammergau. It was late in the season and so far as I could see the Campbell-Tiptons and ourselves were the only Americans in the large audience of four or five thousand people, mostly Germans.

"We heard Mahler's new eighth symphony given for the first time in Munich with an immense chorus of voices. We visited a number of German cities where I shall return later in the season for concert work."

Heinemann Due in New York November 1.

Alexander Heinemann, the German lieder singer who is to tour the country under the management of R. E. Johnston, is due in New York November 1. The artist is booked to sail from Bremen, October 25, on the steamer Kaiser Wilhelm der Grosse. He will give his first recital in Mendelssohn Hall, Friday evening, November 4.

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MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., October 1, 1910.

The recognition that Kansas City has achieved as a remarkably rapid growing community in business and in many other respects is at last giving the place a name as a musical center, and many new and prominent musicians are establishing themselves here, among whom is George Deane, tenor, recently of Boston, who will give a song recital October 24 in Casino Hall.

Maud Russell Waller, coloratura soprano, pupil of Mrs. Schultz, will be heard in recital in Casino Hall, Friday evening, October 21. Mrs. Waller will be assisted by Frederick Wallis, baritone; Dale Hartmann, violinist, and Mrs. Schultz, accompanist. Mrs. Schultz has organized

a study club for the pupils of her large classes. Programs of the visiting artists will be a special feature.

Rudolf King has just returned from a three months' sojourn in Europe, having visited London, Berlin, Vienna and Brussels.

Ella Vanhuff, dramatic contralto, as been engaged as soloist for the concert tour of the Bruno Steindel Trio, through Missouri, Kansas and Oklahoma.

Alfred Hubach has been appointed organist of the Presbyterian Church. His record as organist and music master of the Westport Presbyterian Church for six years places him high in the ranks of musicians. Mr. Hubach

is forming a large chorus for the purpose of giving cantatas and miscellaneous concerts during the year. A series of organ recitals also is planned, at which Edward Hubach, of the Kansas University, and brother of the organist, will co-operate with groups of songs.

Joseph Farrell, basso, will give his annual recital Friday evening, October 28, in Casino Hall, assisted by Worts Morse, violinist, in an unusually good program.

The French musicale given by Franklyn Hunt in Mr. Hunt's studio, Studio Building, Wednesday morning, September 14, was an artistic success. The program was given by Franklyn Hunt, baritone; Frederick Curth, violinist; Jules Loix, cellist, and Jean Parkhurst, pianist. Many of Kansas City's most prominent musicians were among those present.

Manager Edwards, of the Cincinnati Symphony Orchestra, who was in Kansas City this week negotiating for the appearance of the orchestra under the W. M. management, was deeply impressed with the prospects musically here.

Edward Kreiser, organist, is starting out with what promises to be his busiest year in Kansas City. At present he finds all of his time taken up with dedicating and installing new organs in Kansas City and vicinity, among them being a very fine instrument in Topeka, opened by Mr. Kreiser last Friday night. JEANNETTE DIMM.

Francis Rogers at the Episcopal Cathedral.

Francis Rogers has been engaged as solo bass at the new Cathedral of St. John the Divine at 110th street, New York City, beginning with the first service, December 27.

"Der Abbe Mouret," a new opera founded on Zola's novel, "The Fault of the Abbe Mouret," with music by von Oberleithner, will be produced at the Berlin Opera Comique this winter.

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Alfred G. Robyn Winning Success in New York.

Alfred G. Robyn may be characterized as a man with a purpose. When conversing with him one is immediately impressed with this fact. He does not state in so many words the precise nature of this purpose, but one can readily deduce that it is one which can be achieved only by him who labors long and well. Mr. Robyn's purpose is to do his best and to do it unceasingly. With this as a foundation, it is not surprising that he is pushing rapidly and surely towards that goal in spite of the fact that his friends told him when he left St. Louis last spring to come to New York, that he would be swallowed up in the great musical vortex of the American metropolis. But Mr. Robyn is not that kind of individual. No sooner had he arrived here than he threw himself into that whirling vortex and up to date he is still maintaining his equilibrium.

Mr. Robyn's work as organist and choirmaster of the Tompkins Avenue Congregational Church, Brooklyn, has been so satisfactory and has produced such splendid results as to give rise to the most laudatory comments from congregation and officials alike. His skill as executant, composer and instructor, is observable at every service and the enlarged chorus is doing work of marked excellence. This summer Mr. Robyn passed his vacation at the home of his wife's parents in Chicago, where he completed an oratorio, "Praise and Thanksgiving" and three operas, "The Padishah," "The Lover's Bower" and "Will-o'-the-Wisp," also a number of songs. As an indefatigable worker, he probably has no superior. He begrudges the time necessary for eating and sleeping, but he never counts that time lost in which he devotes to lending assistance and doing all he can for his friends.

Mr. Robyn's season of winter work is well under way and at his studio may be seen a select clientele of artists and pupils. Mr. Robyn's time might be filled with composing, but he enjoys the diversion of teaching the art of composition, coaching and interpretation. He plans, this season, to give a series of sonata recitals with a prominent violinist, also a series of historical organ recitals. On November 1, the first meeting of the Brooklyn Festival Chorus, of from 500 to 1,000 voices, which he has been organizing, will be held, and as he has had a long and varied experience in this line, good results may be expected. It is furthermore a matter of pleasant speculation what choral club will secure him as conductor.

As an expression of appreciation it may be mentioned that on Mr. Robyn's recent visit to his native city, where he had accomplished so much in the music of the public schools, the entire body of school children turned out to meet him on arrival, each child presenting him with a flower. An amusing anecdote of the high esteem in which he is held in Missouri, is worth stating. Somehow, a

rumor got abroad to the effect that he had entered a song for the Missouri State Song competition, and one individual sent a communication to a paper lamenting the fact that there was no chance for unknown composers, inasmuch as Mr. Robyn had sent in his composition. Thereupon, Mr. Robyn replied, through the same paper, that he had no idea of entering the competition, because he had already composed a Missouri song which had been very successful.

Not the least interesting piece of news regarding this gentleman is that he is receiving congratulations on having increased the population of the United States by one in the form of a fine baby boy, who, he says, is destined to be



ALFRED G. ROBYN,
Composer-pianist.

Photo by T. Kajiwara, St. Louis, Mo.

a great bass singer. Mrs. Robyn and Master Robyn are expected in New York at an early date.

MUSIC IN BUFFALO.

BUFFALO, N. Y., October 8, 1910.

A series of six subscription concerts is planned for each month from October to March, under the management of Mai Davis Smith. The artists and talent engaged include Madame Gadski, Madame Sembrich, the New York Philharmonic Orchestra with Gustav Mahler, Frances Alda, and George Hamlin.

Last week a piano recital was given at the Twentieth Century Club by a new-comer to Buffalo, Anthony

Stankovich, recently appointed as director of music at D'Touville College, which is in charge of the order of Grey Nuns. Mr. Stankovich is a poetic interpreter, which fact was very much in evidence in his readings. His playing was rapturously applauded.

Julia Bauer, contralto, a pupil of Frances Helen Humphrey is in New York studying with Oscar Saenger.

Rebecca Cutler Howe, soprano of St. Paul's Cathedral, has returned from a long summer vacation and resumed her church work. While in Boston this charming singer studied with her father, E. R. Cutler.

It is rumored that Borchard, the noted French pianist, will give a recital this season in Buffalo.

The Rubinstein Club held its first rehearsal for this season at the Lafayette Hotel, October 1. Ada M. Gates is the new president. Cora Taylor, assistant supervisor of music in the public schools, has been engaged as accompanist.

During the fifth national convention of the United Irish League of America, held in Buffalo the last week in September, music was a special feature at the reception given at D'Touville College in honor of the wives of the envoys. An unusually beautiful Australian, Marie Marelli, delighted her hearers with her rich voice. Great enthusiasm was aroused when Irish melodies were sung. Signor Ragone played harp accompaniments. It was a very joyous union of Erin Go Bragh and E. Pluribus Unum.

VIRGINIA KEENE.

S. C. Bennett's New Studio.

S. C. Bennett is now settled in his new studio, suite No. 32, Metropolitan Opera House building, where he is busy with his work of teaching. The success of Vernon Stiles in Europe is the means of bringing many tenors to Mr. Bennett's studio for voice trial, advice and enrollment as pupils. On Mondays and Thursdays Mr. Bennett continues his work at Asbury Park, where he has taught for the past ten seasons, excepting the year spent in Berlin. He has received several invitations this season to visit other cities for a day each week, but he could not accept such engagements and also attend to his New York classes. This season will be his thirty-eighth year of uninterrupted teaching in the specialty of voice building.

Janet Spencer's New York Recital.

Janet Spencer, the contralto, will make her first appearance in New York this season in Mendelssohn Hall on Thursday afternoon, November 3. This will also be the first appearance of Miss Spencer this season and will be followed by many out of town engagements. A number of the compositions presented by this contralto in London last spring at her two recitals in Bechstein Hall will be given at her New York recital.

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Frederic Hoffman's Recital.

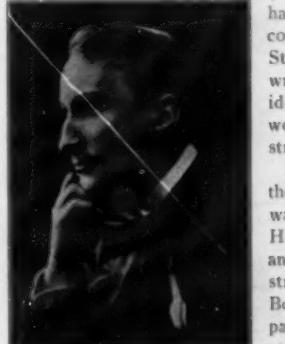
Last Wednesday THE MUSICAL COURIER made some mention of the concert which Frederic Hoffman and the Bruchhausen Trio gave at the Waldorf-Astoria, Monday evening, October 3. It was in fact the first concert of the new musical season, and everything indicated that the evening was an overwhelming success. Mr. Hoffman is blessed with a high baritone voice of excellent quality. His singing is notable for intelligence, feeling and pure diction. He is a very young man who is certain to grow in favor as his artistic worth is established. Mr. Hoffman's successes in Paris helped his career with many of his countrymen and countrywomen who attended his concerts on the other side. He has also sung in opera, and it is in opera where he ought to be heard, for he is endowed with his-tronic talent and, moreover, has a fine stage presence.

The order of the program, in which the Bruchhausen Trio added greatly to the musical offerings of the night, follows:

Trio in C minor.....	Sternberg
Bruchhausen Trio.	
Mattinata (by request).....	Tosti
Hymne à Eros.....	Holmes
Il Balen, from <i>Il Trovatore</i>	Verdi
O, Dry Those Tears.....	Del Riego
Elegie (with cello and violin obligato).....	Massenet
Frederic Hoffman.	
Hungarian Rhapsodie	Popper
Accompanied by Carl Bruchhausen.	
Ich Grolle Nicht.....	Schumann
A Spirit Flower	Tipton
Salome	Hermann
Was Ich Hab'.....	Bohm
Mr. Hoffman.	
Trio in D minor.....	Arensky
Bruchhausen Trio.	
Toreador Song from Carmen.....	Bizet
Mr. Hoffman.	

The Bruchhausen Trio—Carl Bruchhausen, piano; William Doenges, violin, and William Ebann, cello—has during the past two seasons advanced to eminent rank. The leader of the trio, Mr. Bruchhausen, is an artist of extraordinary gifts. He is best known throughout the country as a concert performer, but in his musicianship he is more versatile than most of the leading artists in the concert world. He shows that by his work in ensemble playing, and again by his skill and insight as an accompanist. To be successful in the three branches of piano art is indeed a distinction, and this Mr. Bruchhausen has achieved. Great lieder interpreters have demonstrated that only a master of the piano is capable of assisting them at song recitals. Mr. Bruchhausen belongs to the limited number

of pianists who act as an inspiration to the lyric artists with whom they appear. Mr. Doenges, the violinist of the trio, is a performer of rare ability; his tone is particularly warm and musical. Mr. Ebann, the cellist of the trio, is a master of his instrument; his playing of the "Hungarian Rhapsodie," by Popper, disclosed brilliant technic, and later, when he played the Goltermann andante as an encore, he revealed still more the power and depth of his accomplishments. His tone is noble and big. The Bruchhausens have played the Sternberg and Arensky trios at other concerts in New York, but it was a pleasure to hear them again. There is hardly a musician who could fail to admire the Sternberg trio. Although written on classic lines, the ideas of the composer as well as his individuality are strikingly marked.



FREDERIC HOFFMAN.

a vivid bull fighter's costume. He sang the familiar song from Bizet's opera with all the swagger and dash of the operatic baritones. Yet young, Mr. Hoffman is destined to win fame in opera; it is plain to see that he loves it. Mr. Bruchhausen's accompaniments for the singer aroused the special enthusiasm of many singers in the audience. The magnetism of the pianist, allied with soulfulness and his ripe musicianship, enhanced everything that was done. After the concert Mr. Hoffman, Mr. Bruchhausen and his colleagues, and Antonia Sawyer, who managed the concert, were showered with compliments. It was a most auspicious opening for the musical season of 1910-1911.

Perry Averill's Large Class.

Perry Averill has opened his season with a fine class of pupils and will bring out a number of professional singers this season, among them a new lyric soprano, Elizabeth De Cant, who is the possessor of an unusually beautiful voice.

"Personal" Performances.

Vividness is indeed an essential element in the artistic nature, but if not balanced by others it easily runs riot. How often do we hear pianists who ride roughshod over the music, with the gallant abandon of a barbaric chieftain, simply because their fiery temperament catches hold of certain prominent features and is too impatient to stay to correlate them with the rest of the composition; or again, there are others who permanently incline to the delicate and the graceful, and will insist on making all rough places smooth, as if the veins of the great composers were filled, not with blood, but with rosewater. "Personal" performances, in this sense of the word, may indeed be extraordinarily varied, simply because all great music is many-sided; a vivid but narrow personality will seize on one of the sides, but virtually disregard all the others.

Only a mere fragment of the music is really interpreted in such performances; it is, of course, better than nothing; but what the performer really interprets, and interprets with enthusiasm, is his own personality, not the composer's. He may perhaps sometimes definitely contradict the composer's indications, if they run too strongly against the current of his own ideas; he may, for example, play the chords at the end of Chopin's F sharp major impromptu pp, or those at the end of Schumann's toccata ff; sooner or later he will probably do something of the kind. But anyhow his listeners will always be feeling that his conceptions are too small for the music; they may be very sincere and (in fine natures) very artistic in their measure, but still they will always, so to speak, be beating in vain against the performer's own limited personality. We too often forget that we cannot really understand ourselves till we are able to look outside into the larger world.—London Times.

Scharwenka to Sail October 25.

Xaver Scharwenka, the composer-pianist, will sail from Bremen for New York, October 25, on the Kaiser Wilhelm der Grosse. It is twelve years since this artist left America, and his return to this country is delighting his many admirers and friends who live on this side of the Atlantic. His first New York appearance, rather his re-appearance after these many years, will be in Carnegie Hall, Sunday afternoon, November 27, with the New York Philharmonic Society. The Scharwenka tour is under the management of R. E. Johnston.

Elberfeld's opera season opened with Gluck's "Iphigenie auf Tauris," followed by Smetana's relatively unknown opera, "Dalibor." "Il Trovatore" and "Martha" followed these all under the direction of Pitteroff.

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Appended are two interesting criticisms on the impression Alexander Heinemann made in the British capital:

An extremely interesting recital of German Lieder was given in the Aeolian Hall this afternoon by Alexander Heinemann, who not only possesses a baritone voice of remarkable power and resonance, but showed that he has in addition an unusually keen and subtle sense of interpretation. The chief beauty of his voice lies in its mezza-voce quality, which was employed with infinite variety and resource. That Mr. Heinemann has a sense of humor he showed in Hans Hermann's charming "Der Alte Herr," which was given with such effect that it had to be repeated; while in the same composer's dramatic "Drei Wanderer" the interest was held up to the final climax with an intensity of expression in which there was not a trace of theatricality. It is, indeed, one of Mr. Heinemann's chief merits that, with all the details which he puts into his reading, the effects are rarely or never over-elaborated or unduly insisted upon.—Glasgow Herald, May 9, 1908.



ALEXANDER HEINEMANN.

Of the tares and the wheat in the harvest of recitals which the veteran concert goer encounters in the thick of the musical season it is always a pleasure to dwell upon those who deserve a place in the artistic barn. Among these may be reckoned Alexander Heinemann. He sings with heart and soul upon the scene which the poet conjures up in the text. He uses the speech in song method freely, and with striking effect, and does not hesitate to use his body and limbs, as well as facial contortions, to give full dramatic expression to his imagination. Perhaps the most remarkable effects were made on Friday afternoon in three songs by Karl Loewe, a contemporary of Schubert, and a writer of vocal "program music" in the truest sense of the phrase. In "Die Nächtliche Heerschau" Mr. Heinemann made one fully realize the ghastly procession of dead soldiers, awakened by the skeleton drummer, while there was a touch of villainy in his account of the old man who goes forth to shoot his erring young wife, as set forth in "Die Lauer." The singer, however, has a beautiful mezzo forte, and can express the tenderest sentiments when occasions arise, as was proved in his memorable account of the same composer's "Abendlied." Songs by Brahms, Lederer-Prina, Haus Hermann, Schubert and Schumann were included in the program, for which the heartiest appreciation was shown throughout.—London Standard, May 11, 1908.

Beatrice Bowman Sings in Maine.

Beatrice Bowman, the soprano, spent the month of September in Maine and while at Rangeley, sang at two concerts. Her audiences were mostly Boston people and many of these urged the young singer to give a recital in Boston. Miss Bowman expects to do this later in the autumn. Because of her engagement with Sousa at Willow Grove during August, Miss Bowman was obliged to refuse other offers in New England. Her new season will begin at the Hotel Majestic Sunday evening, October 16, when she is to open the series of Sunday concerts at this hotel. These concerts have become very popular with the

guests and their friends and many invitations are requested by music lovers on the upper West Side.

Tribute to Julian Edwards.

The following tribute to the late Julian Edwards written by Herman Perlet, under the caption "Edwards As I Knew Him," appeared in the Pacific Coast Musical Review of San Francisco, in the September 17 issue of that publication. The article was copied in the Yonkers, N. Y., Statesman of September 29:

"You have asked me to write a few lines about my dear friend and chum, Julian Edwards, who passed on to the great beyond on Monday, September 5. A few words? What can one say of such a perfect man in a few words? I would love to write about him for hours—could do it, and each sentence would be fraught with interest; there would not be a word of idealization—just plain truth.

"In the passing on of this noble character and glorious musician the world has lost more than it knows. True,

not only the trained hand of routine, the absolute knowledge of the orchestra, but with it all a touch of invention amounting to inspiration.

"Timid and as retiring as a schoolgirl, never obtrusive, ever shrinking from 'the center of the stage,' modest to a degree, he lived his own life as he wished it to be, quietly; married most happily to a lady who was one of the prima donnas of the Carl Rosa Opera Company. He had no family, however—another thing he greatly regretted. A man of very few intimates, though in friendship the personification of sincerity—always kind and considerate to all, always doing good, and acts of charity which no one had ever heard of, and never once, in the twenty years of our closest friendship, have I heard him utter an unkind word about any one, from the lowest to the highest. In his quiet way he was full of humor; he has kept a lot of company at his beautiful home at Ludlow, Yonkers, N. Y., convulsed with laughter by his quaint sayings and spontaneous witticisms.

"My dear colleague, Paul Steindorff, who also knew him very well, could simply recall most interesting memories of this delightful man. The last letter I had from Mr. Edwards seemed to show that he felt the end was near, for in it he writes: 'O, if I can only live long enough to finish my new oratorio, "Mary Magdalene." It was to have been his piece de resistance, and I hope that I can induce his wife to allow me to do the work—as much as is finished—this winter.'

"There is so much I could write of him, but space forbids; a devoted husband, the best of friends, and a great musician, has gone, leaving many heavy hearts to mourn him; but to all who knew Mr. Edwards nothing has gone from us but the material. Our hearts will ever hold and cherish him in memory until Divine Mind, the God of all, brings us again together in that spiritual realm which knows no parting, no tears."

Macmillen to Be Guest of Pleiades Club.

Francis Macmillen, the American violinist, who is now on his way to America to fill a long list of engagements, has written to Dixie Hines, of the Pleiades Club, that he will make his first public appearance in this city at a dinner to be given in his honor by that club at its rooms on Sunday evening, November 30. His first New York appearance is booked for Carnegie Hall the following Sunday evening, November 6. The club is planning to make this dinner one of the most interesting in its history, as it will mark the first appearance as president of Frank S. Ober, who succeeded Mr. Hines in the presidency of the club.

he is better known to the majority by the merry, trickling tunes of 'When Johnny Comes Marching Home,' 'Madelaine,' 'Dolly Varden,' and his many other operas—a fact which he so deeply deplored, for his ideals were very high; his ambition was to write big works, which he so plainly showed he was thoroughly capable of doing in his one act grand opera 'King René's Daughter' and in his oratorios of 'Lazarus,' which I had the great pleasure of producing last winter; 'The Redeemer,' 'The Mermaid' and other stately works of which you all out here have never heard of. And even go to 'When Johnny Comes Marching Home' and others of his light operas, ever and anon one can easily see the heart longing to soar high in the beautifully constructed finales and concerted numbers—for in them is felt the master mind, the idealism of the true musical genius; and his orchestrations showed

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FRANCIS MACMILLEN RETURNS FOR BIG CONCERT TOUR.

Francis Macmillen, the eminent young American violinist, arrived in New York last Friday on the Mauretania to engage in a long concert tour which will take him to the principal cities of the East and Middle West and occupy his time and attention until well into the spring of 1911.

Mr. Macmillen will celebrate his twenty-fifth birthday at his opening concert in Boston with the Boston Symphony Orchestra on October 14, at which he will play the Goldmark concerto. Following this he will play several engagements in New England, arriving in New York for his opening recital in Carnegie Hall on Sunday, November 6. Other New York appearances will be with the Philharmonic Society on November 27 and December 2, and with the New York Symphony Orchestra on February 17 and 19.

From the numerous applications for bookings Mr. Macmillen has selected 100, preferring not to repeat the record tour of 1907-8, when he engaged in 158 concerts, twenty-eight of which were given during the month of January. He will be heard with most of the leading orchestras and will introduce some neglected works and a number of novelties.

Mr. Macmillen is another American who has reached the top of the artistic ladder through diligence as well as ability. It will be remembered that he was first on the list of honor men when he was graduated from the Brussels Conservatory, which entitled him to the special cash prize. In Europe his success has been phenomenal. He has played with the leading orchestras and at the principal European concerts, such as the Corea concerts at Rome; Richter concerts at Manchester with the Hallé Orchestra; New Symphony of London under Landon Ronald (who, by the way, is a brother of Henry Russell, of the Boston Opera Company); Henry Wood's Orchestra, Tonkünstler, of Vienna, under Oscar Nedbal; Philharmonic, of Brünn, Austria; Budapest Orchestra; Berlin Philharmonic; Brussels Orchestra; Birmingham Symphony; Brighton Symphony; Antwerp Harmonie, etc.

Last spring Macmillen made a tour of the provinces of England and during the year gave seven recitals at Queen's Hall, London, five in Berlin and three with orchestra in Vienna. He told THE MUSICAL COURIER representative an amusing anecdote of one of his Vienna concerts at which he had elected to play the Mendelssohn concerto. He has no sympathy with those who take the last movement at breakneck speed and plays it according to Mendelssohn's idea, i. e., as a scherzando. At the rehearsal the orchestra players could not adjust themselves to this slower tempo and the most strenuous kind of rehearsing was necessary before they were able to play it satisfactorily. The director explained that they had played

it the evening before for a young lady conservatory graduate, who took the finale at whirlwind speed, and that he was the first artist who had ever asked for a moderate tempo. That a first class orchestra should balk at this old war horse was indeed amazing.

Mr. Macmillen numbers among his friends many of the celebrities of the Old World, both artists and nobility. He is a close friend of the Duchess Lante della Rovere, who has taken the deepest interest in his artistic career



FRANCIS MACMILLEN AND HIS COMPANION.

and done much to put him forward. He has been a frequent guest at the superb Villa Lante, which is one of the most beautiful and famous in Italy.

In interviewing violinists, the writer invariably asks these two questions: What concerto do you like best, and what make of instrument do you use most frequently? To the first the almost unanimous reply has been "the Brahms," and to the second the preference is about equally divided between Stradivarius and Guarnerius. Mr. Macmillen cast his vote for the Brahms, and, in answer to the second question placed in the writer's hands a magnificent Strad. This led to an interesting recital of how

he managed to get it through the customs. Only recently the papers told how a violin had been held up by the officials, causing the owner to miss an important engagement. Mr. Macmillen said he had spent the greater part of one day running the gauntlet of the Custom House brokers and finally was allowed to take his instrument by signing a bond for double its value guaranteeing to take it out of the country within six months. If the Port of New York is endeavoring to erect a barrier to keep artists from coming here this is a sure way of doing it.

Hard work is one of the things to which he attributes his proficiency, but when asked what inspired him to take up the violin as a life work and to what he owed his first start, he tenderly and lovingly laid his hand upon his mother's shoulder, who returned the beautiful compliment with a look of supreme happiness and pride.

Mr. Macmillen is interested in the work of the new Russian composer, Emanuel Moor, who, he says, has written many interesting works for violin, several of which he intends to play in America. Composition is also one of this young violinist's accomplishments. He has not as yet attempted anything in the larger forms, but has put a number of morsels to his credit, the latest, still in manuscript, being an octave étude, which looked very much like musical shorthand, but which, the composer explained, was only a sort of skeleton. The American musical public has in anticipation some unique and potent violin dispensations, and that this American musical public will give him a warm and hearty welcome is assured.

Mr. Macmillen returns to his native land with many European and former American laurels and he is destined to take away with him many more after the winter's labors among us.

Schradeck and Mason at American Institute.

Kate S. Chittenden, dean of the American Institute of Applied Music, in announcing the engagement of Henry Schradeck as head of the violin department, feels justified in satisfaction over the engagement, such is the esteem in which this dean of teachers of the violin in America is held. The love and depth of devotion felt for him by all his pupils here is but a continuation of the days when he held a similar position at the Leipsic Conservatory, at which Geraldine Morgan, John Dunn, Theodore Spiering and others now well known were his pupils. His place as a violin authority is fixed, both as teacher, virtuoso and composer; his technical studies have made him celebrated over the entire world. With an artist of such ripe experience, so magnetic and lovable a personality and such musicianship at its head, the Institute can well claim superiority for the training given in the violin department. Daniel Gregory Mason will give a series of lecture-recitals on "The Evolution of Composition and Interpretation," which are sure to command attention and appreciation.

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OWING to the "Columbus Day" holiday THE MUSICAL COURIER will reach its readers this week twenty-four hours later than usual.

BAYREUTH's program for next summer will comprise two complete "Ring" cycles, seven performances of "Parsifal," and five of "Meistersinger."

FROM the New York Sun: "Opera in English has become a historic subject for dispute in this country." Would not "hysterical" be a better word?

CONDUCTOR CAMPANINI arrived from Europe on Monday and says that he looks forward with pleasure to his work in Chicago. "Ditto," echoes Chicago.

DRESDEN celebrated its 400th performance of "Lohengrin" last week. The music is said to be melodious, expressive, and exceptionally well orchestrated.

PORTUGAL's revolution affects musical circles, too. What will those artists do who used to get commemorative medals and multicolored decorations from the Court of the lively little country?

ONE of our exchanges asks: "What is a symphony?" We used to know, but after reading recent reports from Munich we must confess that we shake our puzzled pate in stupefied wonder and confess our inability to answer the question nowadays.

CARUSO was wounded in the knee by an accidental sword thrust at a "Carmen" representation in Berlin. The hurt proved to be a mere scratch, and just to reassure his myriad of friends here, the news was cabled to America and now is reproduced in THE MUSICAL COURIER.

As the moment approaches for the new tonal season to open, returns from the sea coast and interior towns indicate that Bach, Beethoven, Brahms, Mozart, Haydn, Strauss, Chopin, Schubert, Berlioz, Schumann, Liszt, Verdi, and Wagner have lost none of their significance or popularity since last winter.

SIGNOR GATTI-CASAZZA's return from Europe last week was coincident with the interesting announcement that Humperdinck's "Koenigskinder" is not to be done in English at the Metropolitan, but will use the original German text at the première. That grating sound is the teeth gnashing of our nationalistic party in music.

OPERAMMERGRAU had fifty-nine performances of the Passion Play this year, attended by 225,000 persons, about 3,700 at each performance. The American attendance constituted the largest number. The next Passion Play will not take place until 1920. The statement of the daily press, asserting that the play was to be taken to the United States was, of course, not true.

MADAME SEMBRICH, who landed in New York quite recently, gave the newspaper reporters an account of the famous Geneva burglary, which for realism of detail puts to shame some of the most vivid shilling shockers on the market. "The maid's face was dripping with blood," etc., explained the prima donna, while the maid stood by and moved never a muscle of her singularly unmarked face.

ANOTHER change has been made in the arrangements for the first production of Richard Strauss' "Rosenkavalier" at the Dresden Opera, the performance having been advanced to December from the original January week. About the middle of February the opera will be introduced to the rioting Berliners. Dr. Strauss' arrangements with the Dresden Opera gives him a vote in the determination of the prices of the seats for the first perform-

ance, as he is to receive one-half of the receipts—gross receipts—of that first performance. He is insisting vigorously on his financial interests in all directions and his investments, made through his friend, Sir Edgar Speyer, the London banker, to whom "Salome" was dedicated, must now run up into the five figures in pounds. The efforts to acquire such a sum have been too manifest not to have created comment in the stock market. Hoffmannsthal is at work on another book modelled on "Elektra," price in abeyance, but there are bidders ahead.

BROADWAY boasts just now of a singularly large number of comic opera successes, and all of them are superior to the terrible "musical comedy" inflictions which our audiences had to stand for almost ten years before "The Merry Widow" made her conquering appearance. In a way, Lehar, as a musical reformer, may be considered the Wagner of operetta.

As the new season is about to begin in full swing, may we venture to suggest that concert givers in New York pay less heed to fashion and more to art? Concerts advertised at 9 o'clock should begin at 9 o'clock, and not at 9.30 or 9.45, as is usually the case. To be frank, the hour for beginning a serious concert should not be later than 8.15 and the lights should be out by 10.30. Let those who struggle to get audiences to attend their concerts remember that too much music and bad management help to stifle a love of music in those who have had no special training in the art. Another demand that should go up from all quarters is that our concert auditoriums be better ventilated. Between drafts and bad air, many people, after a few concerts, decide that they have had enough, and it takes a very remarkable singer or performer to get them to change their minds.

QUIET the most florid account of Mahler's eighth symphony, recently performed in Munich, is that of Dr. Julius Korngold, critic of the Vienna Neue Freie Presse. After declaring that Mahler had made adversaries as well as friends through his latest opus, the critic continues as follows: "On entering the hall one received an impression not easily to be forgotten. Crowded on the giant platform was an army of singers and a squadron of orchestra musicians in full manoeuvre. The wing of the artillery was heavily equipped with brass. There were eight horns, four trumpets, four trombones, bass tuba, and an isolated group of four extra trumpets and trombones, not to mention the crowded ranks of the percussion instruments. Besides the organ there were the harmonium and the piano, and not less than five harps. The Munich Konzertverein and the orchestra joined forces. The host of singers in the double chorus included 500 members—250 from Vienna uniting harmoniously with an equal number from Leipzig. Munich furnished the youngsters, 350 children, blithe, naive, "Muenchener Kinder," who did their part delightfully. When they attacked their first chorus, it seemed like a fragrant perfume of spring wafted over a mighty choral ocean. It was an enormous apparatus, yet by no means too big for a work of such metaphysical, superhuman tendencies, a work that links together such gorgeous poetry as the mediæval hymn, 'Veni Creator Spiritus,' with the final scene of Goethe's 'Faust.' The work itself impresses the hearer through wonderful uplift and sacred devotion, and—most pleasant to record—through sheer beauty of sound. Mahler's style seems ripened in this last creation. Though he has accomplished many a feat in musical leadership he never before has done anything like this when, guiding 1,000 persons with his master mind and stirring up an immense ocean of tone, only to soften it again to indescribable delicacy, he put life into every bar of his mind's creation."



VARIATIONS

From time to time the story is retold of Richard Wagner's famous letter to the impresario Ullmann, wherein the dissatisfied composer expressed a desire to emigrate to America. A much more detailed communication on the same subject is the one I came across the other day in George Willis Cooke's life of John Sullivan Dwight, music critic and first founder (1852) of a musical journal in this country. In the summer of 1880, Mr. Dwight received a letter from Dresden, written by N. S. Jenkins, who said:

"Some time ago I received a letter from my friend, Mr. Richard Wagner, of which I beg to enclose you a translation. Upon passing through Italy some weeks ago, I stayed in Naples (where Mr. Wagner is now residing), and talked over with him the subject upon which he had written me. I found that he was sincerely desirous that his friends in America should be made acquainted with his feelings regarding a possible emigration to America, and promised, so soon as I had returned from a journey to the East, to communicate with you. As I am not specially interested in music, and am also by reason of a long residence abroad incapacitated from giving an opinion upon the subject of Mr. Wagner's letter, I felt that I could only advise my friend to consult the first musical authority in America, and therefore take the first opportunity of sending you the enclosed translated copy. May I beg you to kindly send a reply to Mr. Wagner, Villa Augri, Naples. Mr. Wagner is not averse to having this subject discussed among his friends, but he does not wish it to become matter for newspaper comment."

"Your letter of June 11 was duly received," Dwight wrote in reply, "and should have been acknowledged before this. But, being puzzled what to say, I have waited to consult various musical people on the subject of Herr Wagner's letter, feeling that I had received it in confidence and could not publish it.

"I find that it affects almost everyone who has read it, even those most inclined to Wagnerism, as an extraordinary and almost insane proposal. You do me too much honor in alluding to me as 'the first musical authority in America'; and you will smile, no doubt, to hear that I by no means am counted here among the enthusiasts for Wagner's music, but have been more identified with the opinions of such dissenters as Dr. Hanslick, Ferdinand Hiller, Ambros, etc. I cannot, therefore, very well write (as you request) to Wagner himself.

"The most practical thought that occurs to me is this: Mr. Theodore Thomas, the famous orchestra conductor, and thus far the most active representative of the Wagner movement in this country, is just now in Europe; and it is said that he went there with the express purpose of visiting Herr Wagner. Probably by this time they have met and talked over the whole matter together. Mr. Thomas can speak from a much wider observation of musical matters in all the States than has been possible to me, who hardly ever go away from Bos-

ton; and he can better judge how far the soil is ready for such planting. . . .

"Naturally, Herr Wagner's letter, which I have shown to a few, has got pretty widely talked about; and already the 'irrepressible reporters' have begun to put paragraphs about it in the newspapers. This may make it necessary for me to print the exact thing. Mr. Twining in his letter to me speaks of your having sent me for publication in my *Journal*



"HUSH! BABY, HUSH!"

of Music some statements with regard to Herr Wagner's feeling and purposes as to coming to this country."

A cheerless picture of what a music critic used to earn in the early days is afforded by James Russell Lowell's offer to Dwight, in behalf of the former's Pioneer: "If you are willing, I should like to have the musical criticism under your charge. At first I shall not be able to pay as much as I wish. But I will give at the least \$10 for every article of three pages or more. The possibility of raising our people's taste in this divine matter must be a part of your reward at first." And how Dwight could wield a pen and make his words into lingual melody! This is his description of Vieuxtemps' playing:

"During the last week my sleep was broken and all my habitual scenes and functions made stale and wearisome and obsolete, as it seemed to me, by hearing, not indeed a Persian nightingale, but a something between a canary bird and a thrush. I mean Vieuxtemps. He is the perfection of art, if nothing more; and he must be more to be that. Of

his tones, what you say of Bulbul's (Ole Bull) would not be an exaggerated description. Sometimes there was nothing earthly in them. They were like a spirit disembodied; they did not contradict or limit my soul, as all things material or finite do, as all things must do which have not perfect beauty. My soul was free with them. Like the stars and the tints of the sky at all hours, I enjoyed them with an entire surrender of myself and with a sweet response. Then they were wild, nervous, and electrifying. Indeed, the bold certainty, bold yet calm, the sudden flashing energy with which he always attacked a theme, was a perpetual surprise and a perpetual conquest. The melody was certainly new-born under his hands: there was no possibility of its becoming old or wearisome. The nature of the instrument, too, its appetizing harshness, its racy, sharp vivacity, came honestly out, more eloquent and musical than if it were all sweet. His compositions, not very profound or impassioned, were beautiful, were original. This made it seem cold and only artistic to many. But there was a uniform subdued sensibility and a quiet earnestness in his whole air that would not let me believe him without a soul. He moved my soul. Could he have done it unless he had played from at least an equal depth? Could he have caused me to feel if he did not feel himself? He was born for the violin, I know. A youth of twenty-three, he has exhausted its known powers. The most experienced critics cannot discover a want in his performance. Perhaps you think, if the critics cannot, the simple hearts can. Well, he delighted me with the peculiar delight of finding something perfect in the outward. Modest and unconscious, not thrusting himself between his music and you, he seemed to be the artist in a high and holy sense, to be filled with the true idea and sentiment of art, to lose himself in exercising an infallible mastery over his instrument. But not an infallible mastery over this most wonderful, most common instrument, this human heart? He certainly has not conquered the multitude like Ole Bull. Perhaps, though a true artist, he yet lacks genius. If he has it, it is not of the popular recognizable sort. One thing was most wonderful to think of afterwards,—that his art, so admirable, so inspiring, seemed at the moment nothing strange or difficult, nothing but the simplest,—no more marvellous than daylight, but yet as marvellous, as hard to explain or analyze. I say he is between a canary and a thrush, because he is such a polished singer on the one hand, and yet, so far from being a tame one, he has plenty of 'gism.' He laughs and mocks like the thrush. He is wild and wood-like and mysterious and inimitable like him."

Dwight was a Boston product, but since his death the good work he did there—with the exception of his Wagner aberration—is being carried on there not less worthily by Elson, Hale, and Parker.

John Philip Sousa is in the field with a new book devoted, as the title page tells, to excerpts from the composer-conductor's "operas, marches, miscellaneous compositions, novels, letters, magazine articles, songs, saying and rhymes." The volume, called "Through the Year with Sousa," calendars the birthdays of all the creative music makers and supplies each day of the year with one of the Sousa productions aforementioned. In reading through the interesting pages, one is amazed at the collection of wit and wisdom gathered there. Truly, Sousa's knowledge and experience seem to embrace practically every field and by way in music, and the content of his latest book proves its author's assertion (on page 12) that "the most quoted line of balderdash ever uttered is 'There is nothing new under the sun.'" All the march themes cited in manuscript reproduction are new, for there is nothing else like them in tonal literature. Page 18 explains the secret of Sousa's success: "Once accustom yourself to go straight ahead, and you're bound

to keep on going. In my case I got the habit young, so I made a fair start." Page 41 prognosticates a comical musical future: "Fiddles and flutes, cornets and contraltos, are to be no more, and the chaste solicitation of the shy bassoon will be heard but by memory's ear. The boundless domain of human endeavor gives way to the Harlem flat of a wax cylinder. The soul-laden song of the daughters of man is supplanted by the whirling disk of the music machine, its horn is the trumpet of Fame, and Melody's life is a cog and a wheel." Wagner fares thus on page 59: "If I were sent forth to educate a brand-new public in music, my textbook would be Wagner. As a musical dramatist he is easily the giant figure in the composer's group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary." Page 122 bears a glorious truth: "There is a good deal of hypocrisy and sham in the musical profession. Wearing long hair, green goggles, and an air of mystery is not always an infallible sign of genius." Common sense shines forth from page 161: "I would rather be the composer of an inspirational march than of a manufactured symphony." Optimism—Sousa's predominant trait of mental make-up—could go no further than it does on page 138: "I do not believe that the real composer, one whom the Lord selects to send forth His melodic manna to the harmonically hungry, ever knowingly appropriates the thoughts of another." The catch is in the words "real composer." Patriotism voices its clarion call in this clever defi: "It is not inapropos to remark that Europe gave us the tallow candle, but like grateful children we sent in return the electric light; Europe gave us the primitive hand-power printing-press of Gutenberg, and in our simple-hearted way we gave her the Gross perfecting press; Europe placed the goose-quill in our hands, and we have added the typewriter to her resources; Europe put the bare needle in the fingers of our housewives, and we reciprocate with the modern sewing machine—but why enumerate?" Sousa's query may be applied also to the rest of the many good things in his book—why enumerate?

■ ■ ■

After all, the rumor turns out to be unfounded that Maud Allen has decided to dance Strauss' "Heldenleben" this season, but Rita Sacchetto's intentions toward Beethoven's ninth symphony still remain shrouded in mystery, while Ruth St. Denis refuses either to affirm or to deny the accusation that she is pointing her feet at Bach's "St. Matthew's Passion."

■ ■ ■

On another page of this issue of THE MUSICAL COURIER is a novelty indeed—a pianist sending us an adverse criticism of himself for publication. Vernon Spencer—his name ought to be printed in large type—is the innovator.

■ ■ ■

If you wish to have at least one long and hearty laugh at a theater, go to see Marie Cahill in "Judy Forgot" and wait for her parody song and scene depicting a talkative lady in an opera box. It is quite the funniest thing on Broadway just now.

■ ■ ■

Visitor from the Country—There must be an awful lot of pianists in New York.

Hostess—No, my dear, but there is a lot of awful pianists here.

"The most epigrammatic," etc.

■ ■ ■

The medical and musical sciences are working more and more in harmonious collaboration, as witness the appended circular with its impressive if somewhat grisly detail:

Besides being a teacher of normal children, I have for several years made a special study of the teaching of children with abnormal nervous systems through the influ-

ence of musical vibrations, together with the training of the hands as a stimulation to low and weak mentalities, and also how character can be developed through the study of piano.

I am a post graduate of the Chicago Musical College, and I am indebted to Mary Wood Chase for some important lessons concerning natural laws in piano technic, also to Mary Ball for my first suggestions in regard to the therapeutic value of music.

I have studied in the dissecting room of a medical college what muscles are used in piano playing and their connection with the nervous system.

I have not only studied but put into practice with successful results the effect of psycho-physical laws in piano technic.

Besides teaching in my studio at 614 Handel Hall, 40 East Randolph street, I teach in the private home of Mrs. E. B. Howe, at Wheaton, Ill., who for years was connected with an institution for abnormal patients before opening her own. Mrs. Howe is a teacher of natural physical laws from a spiritual standpoint and has associated with her an osteopathic physician and a regular physician who weave into material progress the highest ideals of their profession, but she will gladly have any physician place his patients under her care and continue his own treatment.

We also teach the common branches, physical culture, vocal music and elocution.

We are prepared to demonstrate how a bridge can be built between the practical and the ideal.

Kindly remember us.

MARY S. BOWER, B. M.,
828 Crescent place, Chicago.

Telephone Graceland 470.

George Bernard Shaw, having been called everything from a clown to a modern Christ (see Julius Bab's and G. K. Chesterton's books on the paradoxical playwright) draws the line at being accused of commercialism—not such a terrible crime, according to Richard Strauss' expressed views—and in London Opinion disclaims all responsibility for or connection with the scheme to make over his "Arms and the Man" into that thoroughly delightful comic opera "The Chocolate Soldier." Mr. Shaw's letter to the London periodical reads:

I have not permitted "Arms and the Man" to be turned into a musical comedy. The relation of "The Chocolate Soldier" to my play is that of Sir William Gilbert's "Rosenkrantz and Guildenstern" to "Hamlet," or Mr. Pélišier's potted plays to "Henry of Navarre," "The Whip," etc., etc. I have no more to do with it than any other member of the public.

So long as my copyright is not technically violated, and the work is not put forward as a musical setting of my play (I am compelled by my foreign contracts to insist on both points), Oscar Strauss and his librettists and Mr. Whitney are quite welcome to improve on my work to the utmost of their powers.

I have no doubt our critics will like "The Chocolate Soldier" much better than "Arms and the Man," and that many people will agree with them. Far from grudging them their entertainment, I have done everything in my power to steer both Mr. Whitney and the original German producers clear of any serious risk of legal complications.

I have no objection whatever to its being made known that "Helden" (the German "Arms and the Man") suggested the libretto of "The Chocolate Soldier" to Mr. Jacobsohn. So long as the facts are accurately stated there will be no trouble. But if journalists persist in making statements which, if true, would expose me to actions for breach of contract, I must do what I can to rectify those statements; and if the journalists are again betrayed by their natural incapacity for grasping facts of any sort, especially simple facts, into concluding that I have any ill will toward Mr. Whitney's enterprise, the fault is not mine.

■ ■ ■

When American composers begin to invade the operatic field in earnest, they will find a worthy librettist in the person of Algernon St. John-Brennon, who Englished the book of "Hans the Flute Player," and did his work in a poetical and thoroughly literary manner, with due regard nevertheless for the exigencies of singing and of theatrical presentation. Mr. St. John-Brennon is the dramatic and musical authority of the Morning Telegraph and his pungent paragraphs in that paper are among the best of its published matter.

■ ■ ■

Oh, Mnemosyne, how many unmusical crimes will be committed in thy name this season!

LEONARD LIEBLING.

ORCHESTRAL AFFAIRS.

THE MUSICAL COURIER has been asked by a number of interested Pittsburgh and Philadelphia musical people why the following article, which appeared in a Philadelphia paper about three weeks ago—September 19—did not receive any attention in our columns.

PHILADELPHIA ORCHESTRA IS

CUT OUT OF PITTSBURGH.

Doesn't Employ Many Charlton Soloists, and He Conveniently "Forgot" It.

SIGNIFICANT POSTSCRIPT.

MANAGER OF MUSICAL BUREAU MAKES CLEAR THE REASON FOR HIS ACTION.

Pittsburgh in the coming season will be prevented from enjoying concerts by the Philadelphia Orchestra and the New York Symphony Orchestra. It is all because these orchestras, in selecting their soloists, did not choose exclusively or liberally from the list of artists under the management of Loudon Charlton, manager of a New York musical bureau. The fact has been made public by Walter Damrosch, director of the New York Symphony Orchestra, and it can be said that his statement as issued from Pittsburgh is true.

Mr. Damrosch declared that on June 11 last Mr. Charlton wrote the following letter to Horace Churchman, manager of the Philadelphia Orchestra:

"Relying to yours of the 7th, the series of visiting orchestra concerts in Pittsburgh has been completed, and it will therefore be impossible to include the Philadelphia Orchestra in this series. Had I been able to hear from you earlier, I might have found a way to include the Philadelphia Orchestra, granting that it would play in Pittsburgh en route.

"It may be possible that in some other enterprises which I am working out I will be able to utilize your orchestra. Cordially yours,

"LOUDON CHARLTON.

"P. S.—The fact that the Philadelphia Orchestra uses so few of the sterling artists under this management tends naturally to lessen our interest in your orchestra in a transaction of this sort."

Such a letter, it has been learned, was actually sent; moreover, the body of the letter, a formal business communication, was typewritten, but the significant postscript was written with a pen.

Last year saw the end of the Pittsburgh Orchestra, which had been doing excellent work under the direction of Emil Paur, and it looked for a time as if that city would be deprived of symphony orchestra concerts thereafter. But a new committee was chosen, and this committee decided to arrange for concerts by the leading orchestras from other cities.

Correspondence was entered into with the Philadelphia, New York and Boston Symphony and other orchestras, but before any arrangements had been definitely made the committee decided to leave the entire matter in the hands of Charlton, who is manager of the New York Philharmonic Orchestra, of which Gustav Mahler is conductor.

The orchestras of Philadelphia, under Carl Pohlig, and the New York Symphony, under Damrosch, were promptly sidetracked. Charlton communicated with them in a casual way about the matter, and when the managers communicated with Charlton, some days later, they were informed that there was no place for them in the Pittsburgh program.

No attention was paid to this matter at the time because it was not considered as a very serious situation from the fact that Pittsburgh, notwithstanding the abandonment of its orchestral concerts, known as the Pittsburgh Carnegie Hall series, has a Pittsburgh Symphony Orchestra which, under Carl Bernthal, will supply excellent music to that city this coming season. The citizens of Pittsburgh are to be the final judges in such a case, anyway, and as they are pleased to make a selection in this manner they must certainly have their reasons. If they refused to sustain one symphony orchestra, will they now support, what appears like two, and give preference to the visiting orchestras? We thought best not to discuss this, but await results. Bernthal has engaged his soloists for the season, also. If Pittsburgh does not engage the Philadelphia and the New York Symphony Orchestras the matter must be left also to those having a hand in these business arrangements.

Now then, as to Mr. Charlton's significant postscript, written with a pen, the existence of which was brought to the attention of the public through that astute business man, Walter Damrosch, it may

be said, without reflecting upon the integrity of our musico-commercial world, that very frequently, nay, hourly, in life, in business life especially, the last thought, suddenly evoked and then hurriedly added as a post scriptum in long hand by pen or pencil, is the basic thought underlying the whole communication, and that certainly was the case with Mr. Charlton's above letter.

Like all men in business, Mr. Charlton believes that his merchandise is the best and he does not hesitate to say so, just as Walter Damrosch declares the orchestra he leads—no matter which it is or how temporarily constructed—to be the best. That is most natural and should be obvious.

But we must here refer to an article which appeared in this paper at the time Mr. Charlton was made business manager of the Philharmonic concerts, in which we doubted the practical possibility of a manager, who has a number of artists under his control, to do justice to his own private business while endeavoring to do justice to the Philharmonic or any orchestra. The conflict between two such antagonistic elements is apparent in the above letter of Mr. Charlton. He cannot make the orchestras under his management the chief depositories of his artists without inflicting irreparable injury upon his own bureau, and if he remains as a functionary in one case, he will be compelled to recede in the other. To such an extent will his bureau be affected by a correspondence such as the above, that the reflex action will destroy the operations of a bureau to which he has devoted endless work and application in bringing it to its present stage of usefulness. He cannot afford to give Walter Damrosch any more opportunities such as the above correspondence lays bare.

And besides this, no matter how conscientiously Mr. Charlton treats the artists of other musical bureaus, they will store up against him such grievances as constitute a dangerous hostility all through the musical world. If Mr. Charlton had a monopoly, the situation would be materially different, for then he could afford to dictate. Without a monopoly control, however, it becomes a question of diplomacy, and it is not diplomacy to have given that clever business man, Walter Damrosch, such a whiplash as the exposure of the above letter, with its delicately placed motive, constitutes. "You take my artists and I will engage your orchestra" will not do, and the Philharmonic people cannot afford to be passive partners of such a proposition, a proposition that will, if successful, end the Charlton bureau. Maybe Mr. Charlton prefers to be an orchestral manager. That's the color of another horse. He has been tending in that direction for some time; but he must reckon with the mercantile talents of his competitor, Walter Damrosch, who will always stand pat to get a little whack at him like this article in the Philadelphia paper. We believe in Charlton as a manager of a successful music bureau, or as a director of orchestral affairs, but we cannot see how he can do both and do both well enough not to defeat his original purpose. There are more Damrosches than one, and there are other interests in music that will accept no monopoly unless it is steel bound; a monopoly in fact.

Milano Minutes.

MILAN, September 28, 1910.

The brother of Abbé Perosi, the composer, is also a composer, who has issued an opera called "The Last Days of Pompeii," based on Bulwer's well known novel. This opera is to be performed in Vienna next spring on the strength of the recommendation of Dr. Hans Richter, who declares it to be an excellent work.

The composer, Franco Alfano (unknown in America), is writing an opera called "I Cavalieri e la bella," after the text of Adamo and Monicelli.

There are rumors of an important move by one of our leading publishing houses.

Your recent inquiry about Centanini which appeared in a late number of your paper might be profitably addressed by applying at Genoa.

SPORZA.



CINCINNATI, Ohio, October 7, 1910.

We're beginning to polish up our knowledge of andantes, crescendos, technic and other musical terms in order that we may be among the intelligently present when the real musical season begins. Of course, we've had our musical appetizers already in the shape of opera, Music Hall, during the Ohio Valley Exposition, and an occasional little concert or recital at colleges or clubs. But not until the Russian dancers come here the latter part of this month, to be followed by two equally excellent attractions in the annual series arranged by J. Herman Thuman, will the greater portion of the local musical colony be at home and lend its presence to such attractions as merit patronage. So far we are somewhat in the dark as to what the entire musical season, especially in its more distant months, holds out to us. But it is certain that Cincinnati, this year, as in the past, will be asked to support as many of the leading attractions of the musical world as she can well afford to entertain, and that there will be nothing really worth while on the road that will not pause here for a day or two, if not longer.

Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, positively declines to lend himself to anything that might be construed into "press agent material" during his sojourn in Europe. Efforts to get something of an exciting nature from his travels have proved unavailing. His last letters, in answer to a request for some novel features of his tour, tell simply of his climbing the Alps, "one by one," with no hairbreadth escapes, no rescuing of avalanched tourists, no hold ups by Italian bandits, or any of the hundred and one other occurrences that might so easily be manufactured and turned into columns of readable matter by an ambitious press agent. And so Stokowski will return to America and Cincinnati without having once broken into the big headlines or having his picture shown from many angles as the man "who did it."

Under the auspices of the Cincinnati College of Music, the Springer Opera Club will give at least one, and probably two, performances of well known operas this season. These performances again will be given under the direction of Signor Gorno, with the assistance of the instructors in the voice department, whose pupils will be represented in the casts. The stage department of the singers will be looked after by Joseph O'Meara, whose experience as an actor and stage director will be of great value.

With its forces increased by the addition of eight instruments, making a total of more than eighty players, the Cincinnati Symphony Orchestra promises greater results this season than ever before. The fame of the orchestra has spread farther than even the most sanguine Cincinnatians had dreamed of, the demands for concert dates coming from sections that were hardly expected to have heard of the excellent work done by the orchestra in recent years, and especially during the past season. Arrangements now are under way for a tour of Iowa, Nebraska, Kansas and Missouri, applications for time having been received from the principal cities in these States. Going still farther West, there are requests now on file for the orchestra to visit Albuquerque, N. M.; El Paso and Amarillo, Tex., and two or three Oklahoma cities. All these invitations have been taken under advisement and will be acted on shortly.

Classes at the Cincinnati Conservatory of Music now are in full swing, with a larger enrollment than in any previous year of that successful institution. The improvements made during the summer in the buildings of the conservatory have added greatly to the general attractiveness to this-delightful school of music.

Laura Baer, the well known contralto, who has been frequently heard in many important College of Music affairs, and in the recitals given by the class of her former instructor, Lino Mattioli, has taken up professional work. She is at present singing principal parts with the LeBrun Grand Opera Company in Chicago. Although Madame LeBrun, the prima donna, is a well known French artist,

she is, nevertheless, presenting her repertory in English, and according to accounts is meeting with fine success.

The College of Music Quartet, which was so successful in the performances of "In a Persian Garden," with Adele Westfield at the piano, will continue its organization. Requests for their appearance in Ohio cities have already been received, and in all probability they will be heard in several Ohio cities the latter part of October.

Willanna Hampton Smith, a former voice and violin student at the College of Music, has made such gratifying progress in her singing as to devote her entire energy to this specialty. Miss Smith is a native of Frankfort, Ky., and is the soprano soloist in the First Presbyterian Church at Lexington. With Bertha Roth Walburn, violinist, and Albert Victor Young, pianists, both former College students, Miss Smith gave a recital at the Appalachian Exposition at Knoxville Thursday afternoon. Among other selections offered Miss Smith sang Schubert's "Du Bist die Ruh," "The Sweetest Flower," by Van der Stucken, and three dainty little songs from manuscript, by Mr. Young, who, by the way, was a student of composition under Louis Victor Saar.

C. H. ZUBER.

GADSKI OPENS CHICAGO SEASON.

CHICAGO, Ill., October 9, 1910.

The concert season at Orchestra Hall opened today under the management of Wessels and Voegeli, and a capacity audience greeted one of the most popular operatic and concert songstresses. Madame Gadski was the first recitalist of the season and though her program included few novelties it proved interesting and at all times the great soprano held her listeners. The first group included Franz Schubert's "Liebesbotschaft" and "Ständchen" and four Robert Schumann songs. From the first it was noticeable that Madame Gadski was at her best, and after "Die Lotosblume," which was heartily encored, the audience demanded a repetition of each song. The second part of the program was composed solely of numbers by Robert Franz. The artist gave each number with the artistry for which her work is famed, though it may be mentioned here that six numbers from Franz on a recital program are a trifle too many and consequently monotonous. At the close of this group Madame Gadski was compelled to give two encores which were received with more acclaim than the Franz selections.

It is needless to mention that "The Erlking" was one of the added numbers and through impeccable interpretation was enthusiastically received. The last group was made up of songs by American composers and proved the most popular with the audience. Two songs by Sidney Homer and Eleanor Everest Freer's "Sweet and Twenty," which was encored, were delightfully given. Two songs by Edwin Schneider, her versatile accompanist, "One Gave Me a Rose" and "Snow Flowers," are gems and as rendered by Madame Gadski were two of the most pronounced successes of the afternoon. "Irish Love Song," by Margaret Ruthven Lang, and "Ecstasy," by Walter Morse Rummel, concluded the program and were well received.

At the conclusion of her recital the artist was obliged to add several selections. The accompaniments furnished by Edwin Schneider were artistic in the extreme.

Among those at the concert were Andreas Dippel, Bernard Ulrich, of the Chicago Grand Opera Company, and several artist members of the company. Orchestra Hall has been refurbished and the new gray seats are more comfortable and more attractive than those previously used.

RENÉ DEVRIES.

Studying with George Sweet.

George Dixon, the Toronto (Canada) tenor, has arrived in New York and resumed his studies with George Sweet at the Metropolitan Opera House studios of the master. Miss Sankey, of Pittsburgh, a niece of the late Ira D. Sankey, is another recent comer at the Sweet studio. Miss Sankey is a soprano. The young singer sang at the funeral services of her uncle's widow a few weeks ago. Mr. and Mrs. Sweet have planned to give a series of musicales during the season at their new and spacious music rooms in the great opera house building, corner of Broadway and Fortieth street.

Fay Cord in Demand.

Fay Cord, who has met with such success in Europe as to be hailed in this country as one of the coming great sopranos, is in constant demand by the society folk of Boston and other parts of New England. She is possessed of a mezzo-voice of unusual beauty and her lyric work is of a quality that reminds one of Jenny Lind. She is most at home in the lighter songs of the heart and the sprightly canzonettes, through her interpretation and rendering of the larger works are musically and inspiring. Great things are predicted of her this season, and her engagements for the social functions are keeping her busy.

Gracia Ricardo's Recital at Wells College.

WELLS COLLEGE, Aurora, N. Y., October 4, 1910.

Gracia Ricardo, the American dramatic soprano whose successes in Europe have placed her in the first rank of musical artists of the world, made her first American appearance of the season at Wells College this evening. She sang before a large audience of cultivated musicians and music lovers, which justified its appreciation of her voice, art and personality by unrestrained applause.

Madame Ricardo, who will be heard in all of the principal cities of the United States during the coming year under the direction of M. H. Hanson, New York, is a worthy addition to the list of successful concert sopranos. In her recital she displayed a voice of true dramatic timbre, sound musicianship and a distinct enunciation. Her style is broad and authoritative and she always gives the impression, even in the least dramatic phrases, of having something in reserve. The program, which was of exceptional interest, was as follows:

Recitative et Air, Pleurez Mes Yeux, from Le Cid.....	Massenet
Absence.....	Berlioz
Pastorale.....	Bizet
Gretchen am Spinnrad.....	Schubert
Lachen und Weinen.....	Schubert
Soldatenbraut.....	Schubert
Volkslied.....	Schubert
Roslein.....	Schumann
Verlass Mich Nicht.....	Franz
Ich Trage Meine Minne.....	R. Strauss
So Schnell Vergessen.....	Tschaiikowsky
Von Ewiger Liebe.....	Brahms
In the Time of Roses.....	Reichert
Autumn Griefs.....	Franz
Lovely Celia.....	Monroe
Rubaiyat.....	E. Harris-Reinecke
The Swing.....	E. Harris-Reinecke

(Written for and dedicated to Madame Ricardo.)

Madame Ricardo will also be heard between now and Thanksgiving in Kansas City, with the Kansas City Musical Club; song recital in Pittsburgh, under the management of Emma Porter Makinson; Memphis, with the Orchestra Association; St. Louis, with the St. Louis Apollo Club; Buffalo, with the Orpheus Club, and Cleveland, with the Rubinstein Club.

Werrenrath's Bookings.

Besides singing in Brooklyn with Madame Rappold last Monday night at the Masonic celebration, Reinald Werrenrath, the baritone, has been booked for another concert in Brooklyn this month with the Norwegian Singing Society of that borough. Next month the popular singer will sing at concerts in New York, Montclair, N. J., and a performance of "Elijah" in Syracuse, N. Y. Mr. Werrenrath starts on a Western tour the latter part of Jan-

uary, which will take him up as far as Minneapolis, where he is to sing with the Minneapolis Symphony Orchestra. Chicago and Indianapolis are included in the route. Many bookings for spring music festivals have also been closed for this favorite singer.

Dalmores, the Versatile.

The accompanying three cuts give apt illustration of the versatile talents possessed by Charles Dalmores, the



DALMORES PLAYING THE CELLO.

French operatic tenor. Heaven has endowed him with many gifts and he seems not to have neglected to apply

the violoncello, and the third picture gives an idea of his love of outdoor sports. He is seated at the wheel of his



THE MUSIC ROOM IN DALMORES' VILLA.

automobile in front of his villa, "The Swan Manor," at Coppet, Switzerland. One of his faithful dogs is posed back of the chauffeur.



DALMORES AT THE WHEEL.

them. One picture shows the artist seated before his piano, which he plays well. Another reveals him playing

Charlotte Lund Extends Tour.

Charlotte Lund, the soprano, who is to tour America during January, February and March, announced at first that she would be here but a month beginning January 1. Mr. Lagen, her manager, found that the requests for appearances of this artist were so numerous that it would be advisable to have a longer season, and after much correspondence finally succeeded in having her extend the time to two months. And now it has been decided to make a three months' season. Miss Lund has had to decline many flattering return engagements in Europe in order to meet the demands in this country.

FRANCIS MACMILLEN SEASON 1910-11

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ley, Estelle Ward, Ruth White, George Benoit,
George Gillett, John Hendricka, Dr. Eugene Wal-
ton, Marshall, Pike O'Hara, Horace Wright,
Mabel Wilbur, Winfred Young, Edward Foley,
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be seen by appointment only.
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Direction: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfssohn Bureau.

THE STEINWAY PIANO

1 West 34th Street, New York



NEW YORK, October 10, 1910.

Otto W. Wittemann has established himself in a new studio, Carnegie Hall, his specialty being piano instruction. Expert pianist, having studied some years abroad, he will give individual attention to the special needs of each pupil. He gives a recital on Staten Island this week, of which this journal will take due cognizance.

Annie Friedberg has resumed vocal instruction at her studio, The Wagner, 51 East Fifty-ninth street; her residence is 50 Morningside avenue West. She teaches the art of singing in all its branches, from the first rudiments of tone placement to artistic finish. She will have evening classes for sight singing and coaching for opera, church and concert, and teaches the Marchesi method. Her studio is open to sublet to a pianist and teacher for Tuesdays and Fridays.

Mary Wagner Gilbert teaches piano, Leschetizky method. She was a pupil of Xaver Scharwenka, and has a commodious studio in Carnegie Hall. Some of her precocious pupils have had appearances in the Waldorf-Astoria Hotel, winning recognition for their own talent and technic, which in turn reflected much credit on Mrs. Gilbert.

Francesco C. Torre gave a concert at Carnegie Lyceum October 6 at which the special feature was Ingeborg A. Elson, soprano, his pupil. She has a coloratura voice of promise allied with pretty appearance. Others participating were Messrs. Veneziani, Amati and Delevanti.

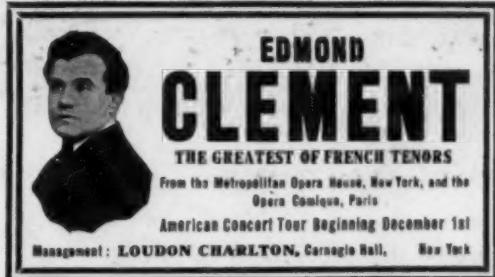
The Hungry Club, Mattie Sheridan, president, had as musical features at their 217th dinner, October 8, Edna Burchill, singer, and Henry Such, English violinist. Previously, October 1, there was an "Italian Evening."

Marie Cross Newhaus has composed a valse mignonne, published as "Eloise," dedicated to Mrs. Charles H. Gur-

ney. It is arranged both as piano solo and for soprano, requiring a range from low B to high A. Madame Newhaus resumed instruction in voice building, repertory and diction. She has weekly public classes, when guests of pupils are welcomed. Her professional pupils hold prominent positions, while amateurs give much delight to their friends.

Frank L. Sealy, chairman of the examination board of the American Guild of Organists, inaugurated a new system of marks at the May examination, based on English precedent; some two score organists passed then. He has resumed his work as organist of the Fifth Avenue Presbyterian Church, and is planning the Saturday Orchestral concerts in Newark, which he will conduct for the fourth season.

Morton Adkins, the baritone, was singing in Gaul's "Passion Music" in an up-state city recently when the organ stopped. The organist whispered "keep on," which



the singer did, wondering the while what would happen. Soon he was joined by the tones of a piano, the not-to-be-rattled organist having skipped from the organ-bench to the piano-stool, so saving the situation. Mr. Adkins's season is opening satisfactorily under the Charlton management. November 7 he will give a song recital, Mendelssohn Hall, where he sang last season with marked success.

Doré Lyon announces a series of four "Opera and Comedy Mornings" at Berkeley Lyceum, beginning November 11. Short operas in English will be sung, followed by new and original comedies. Mrs. Lyon, her daughter, Parker Lyon, and Helen Murphy, the latter one of the Opera School pupils of Mr. Bristol's at Coburg, Germany, last summer, gave a well attended concert at Ogdensburg, N. Y., October 3. A press notice reads:

Miss Murphy's selections were delightfully sung and her stage presence was charmingly striking. Her voice was strong and sweet and under perfect control. The expression and finish displayed in

two Neapolitan songs were ideal, and the audience was quick to make manifest its appreciation.—Ogdensburg News.

Zilpha Barnes Wood announce her annual examination for free vocal scholarship for Saturday, October 15, four o'clock, 827 Carnegie Hall. This is always an interesting affair, some excellent voices being heard; a committee of impartial judges will award the free scholarship, which is open to any one having a good voice. Miss Hraba, who won last year's, has been engaged by a Boston manager for a series of concerts.

Ellen Gorton Davis, supervisor of music in the public schools, has taken the studio, 404 Carnegie Hall, where she will teach the piano. She is experienced and of a sympathetic nature, especially fitting her for the arduous role of a teacher.

Jessamine Harrison-Irvine, the piano accompanist and teacher, recently returned from a summer passed in Europe. She reopened her studio in Carnegie Hall and many guests have attended early receptions. She gave her first Sunday "at home" in honor of Sophie Thornburg, of Paris. Minna Kaufmann, the soprano, contributed a number of charming songs to the program. Thursday of last week Mrs. Irvine gave another reception for Francis Walker, of Spokane, Wash. (formerly of New York), who remained in New York several days on his arrival from Europe.

Jorge C. Benitez has removed his studio from Carnegie Hall to 165 West Seventy-first street. As baritone and vocal teacher, he has been very successful and the outlook for the new season at his studio is bright.

Siegmund Grosskopf, the violinist, received the following letter some time ago, which tells of his artistic work at a concert in New Rochelle last May:

COLLEGE OF NEW ROCHELLE, N. Y.
Prof. Siegmund Grosskopf:
My Dear Professor:—In the name of the Glee Club of Mother de Sals and myself I wish to offer you our grateful acknowledgment of your services so generously bestowed and without which the Glee Club would not have been the success it was last night.

Nothing that I could say would sufficiently express our gratitude for what you have done. Whenever an opportunity presents itself, it will be our pleasure to speak of you as a teacher and artist of the first class.

Hoping your vacation will be a very pleasant and restful one,
Sincerely and gratefully,
Fr. M. PATRICIA,
College of New Rochelle.

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A. BUZZI-PECCIA BACK FROM EUROPE.

A. Buzzi-Peccia, the Italian voice specialist, has returned to New York after having spent his summer vacation, as usual, in Europe visiting his many personal friends, among whom are many of the most celebrated artists of the present time.

Of course, Mr. Buzzi-Peccia imparted some instruction while away, one of his most successful foreign pupils being Madame Katy Boletti, a society lady with a splendid soprano voice, personal beauty and musical talent. Her recent appearance at a concert given at the Teatro Sociale di Intra, before an intelligent and distinguished audience was the occasion for much congratulation on account of the noticeable improvement in her singing. In fact, her success was so emphatic that every one advised her to enter upon a professional career because she gave every evidence of possessing the qualifications of an opera star.

Mr. Buzzi-Peccia has resumed his vocal courses at his studio, 33 West Sixty-seventh street, with a large class of society ladies and professional pupils. That he is becoming more popular every year is evidenced by the fact that all of his time had been engaged before he reached New York, while many pupils are coming into his studio from all parts of the country, introduced by opera singers, teachers, editors and pupils. He is also receiving many applications daily from those who, he says, have read his card in *THE MUSICAL COURIER*.

Voice culture is the most subtle, the most delicate and the most intricate of all arts. There are various methods of gaining perfection in violin and piano playing; there are numerous schools of painting, architecture, drama and kindred arts, all of which lead to a common artistic end, but there is but one way to secure success in singing, but one way to gain a mastery over the art of voice building, tone production, breath control, enunciation—the right way. There is only one road to the goal. It is strait and narrow and difficult.

The proper cultivation of this art, the correct teaching of it and the right handling of the human voice requires skill, study, experience, insight, ability and above all, a method of teaching that will be thoroughly comprehensible to the student, for singing cannot be mastered without a mental as well as a physical and emotional grasp of the subject.

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There are many teachers who are endeavoring to impart the art who do not understand the intricacies and are therefore unable to make the student apprehend the meaning of perfect vocalization. The voice is an instrument requiring the most delicate and skillful handling. It is so easily ruined, so quickly marred. Only the teacher, therefore, who understands every detail of the art as well as



MR. BUZZI-PECCIA AT THE VILLA OF MADAME BOLETTI AT INTRA,
LAGO MAGGIORE.

Madame Boletti in the center, Mr. Buzzi-Peccia at her right.

anatomy and temperament, is capable of imparting vocal instruction properly. The vocal teacher, therefore, must be one who is possessed of unusual gifts, among them being patience and a love of work. The vocal teacher's road is not an easy one.

Mr. Buzzi-Peccia says that he has to work very hard, but that he does not mind because he has his pupils directly under his personal care from the beginning to the highest degree of vocal and artistic accomplishment. He

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does not believe in the third party—the accompanist or assistant, who, he thinks, lessens the direct artistic support and the immediate magnetic communication between himself and the pupil. It is impossible to elucidate in cold type the many factors which Mr. Buzzi-Peccia employs in solving the problem—one must know him, study with him, study him. Then the secret of his success will become apparent. Not only is Mr. Buzzi-Peccia a vocal instructor, but also a composer of note. Many of his songs have become classics and his "Gloria" has reverberated around the globe. He will give several musicales during the season in order to introduce some of his pupils.

Cairns a Specialist.

Among the American bassos available for oratorio this year, Clifford Cairns is well entitled to a place in the front rank. Cairns is a young singer and one might say new in the field. Nevertheless, he is old in the study of his art and a conscientious student and a worker. He has made a special study of oratorio, spending the past summer coaching with Henschel and concertizing through the British Isles.

Marc Lagen, who has charge of Mr. Cairns' affairs, predicts a most promising future for this artist. He has already booked him with many of the leading societies in the East and many in the Middle West. Among his more recent engagements is the concert by the Kreutzer Quartet, October 23, and other engagements in Boston, Philadelphia, Waltham, etc.

Mannheim recently has had gala opera performances of "The Flying Dutchman" and Cornelius' opera, "The Barber of Bagdad."

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ORATORIO AND CONCERTS IN ROCHESTER.

ROCHESTER, N. Y., October 8, 1910.

The Oratorio Society, organized last spring for the production of Haydn's "Creation," has opened this season under most auspicious conditions. The musical director, George Barlow Penny, and the members of the chorus are full of enthusiasm and promise some notable choral offerings for the current season. Musical events announced by the Oratorio Society include the following: A production of "The Messiah" given during Christmas week; Beethoven's ninth symphony, with the New York Symphony Orchestra, in January; Gounod's "Redemption," to

Under the musical director, George Barlow Penny, assisted by a capable faculty, courses are offered in all branches of elementary, intermediate and advanced musical instruction. A large enrollment of students is reported.

The opening concert of the Walter Bentley Ball concert series will be given in Convention Hall on Monday evening, October 24, by Herbert Witherspoon, the American basso. Autumn Hall, the young American violinist, who is rapidly coming to the front as a player of striking individuality and charm, will also be heard at this first concert of the series.

Mabel Prestwich, an English pianist, has located in Rochester, at 37 South Washington street, and will shortly be heard here in recital.

Caroline Cramer, one of Rochester's foremost sopranos, pupil of Madame Marchesi, of Paris, will be married on October 12 to Joseph Kuper, of Baltimore. Miss Cramer will be heard in a recital of French and German songs before the Individualist Club, on Monday evening. Her departure means a distinct loss to local musical circles.

Rochester's third annual industrial exposition opened October 8 and will continue until October 22. During the first week the Pittsburgh Festival Orchestra, with prominent soloists, Agnes Kimball, soprano; Nevada Van der Vere, contralto, and Reed Miller, tenor, will give several concerts. During the second week the United States Marine Band will present two programs daily.

WALTER BENTLEY BALL.

FRANKFURT-ON-MAIN MUSIC.

FRANKFURT, September 29, 1910.

The first public appearance of our distinguished Frankfurt artist, Hugo Heermann, since his return from America, took place yesterday before a large and very select and sympathetic public. In conjunction with Karl Friedberg he played the B flat major piano and violin sonata of Mozart and the D minor sonata of Brahms. Victor Heermann, a son of Hugo and a member of the Coburg Opera, sang songs of Schubert, Schumann and Brahms, but pleaded indisposition. The voice has been subjected to the usual vigorous German method and does not yield itself to lyrical expression, although the diction is as sound as the usual German diction at home here. Hugo Heermann's re-entry upon the stage of his former artistic activity is welcomed by the musical world of Frankfurt and surrounding cities, for he is highly esteemed here for his solid attainments and his conscientiousness in performing what devolves upon him.

WILLY VON.

Liza Lehmann en Route to California.

Liza Lehmann, the composer, with her quartet of singers, arrived in New York, Sunday, October 9, on the steamer St. Paul. The party left New York yesterday (Tuesday) for California. An extended tour has been booked on the Pacific Coast by R. E. Johnston. Later, concerts will be given in the Middle West and East.

Thursby in Paris.

Emma Thursby, of the vocal world, is in Paris with a tendency New York wise.

Engagements for Cadman and Harper.

The season of Charles Wakefield Cadman and Paul K. Harper in their original Indian Music Talk has begun auspiciously. They open in New England in October and during November will be heard in Ohio and Pennsylvania before prominent musical clubs and colleges. Evelyn Hopper, the Omaha booking agent, has obtained engagements throughout the Middle West during the winter. In the Western itinerary the cities of Denver, Omaha, Lincoln, Des Moines, and Kansas City figure prominently, besides many engagements in the smaller cities of Nebraska, Iowa, Illinois and Oklahoma.

Renewed interest has been taken in the work since Mr. Cadman introduced the subject of Indian music and folk-

PAUL K. HARPER,
Tenor.

lore in Europe this summer. Then Mr. Harper has in addition to his instant success in the music-talk achieved popularity as a recitalist, securing, aside from his work with Mr. Cadman, many engagements during the past year with the leading choral societies and music study clubs.

Messrs. Cadman and Harper, for their return engagements, will give an all-American song and piano recital, though the bulk of the engagements call for a hearing in the Indian Music-Talk. Mr. Cadman claims that since the music-talk was originated three years ago, there have been at least four imitations of it on the part of singers and Indian music exponents in various parts of the country.

Ethel (who is taking piano lessons, to organ grinder)—How many hours a day do you have to practise?—Life.

BUZZI PECCIA AND PROFESSOR MINETTI AT HIS VILLA
ON LAGO MAGGIORE.

(See page 26.)

be given during Lent; a three day musical festival in May, in conjunction with the St. Paul Orchestra, Mr. Rothwell conducting.

At a business meeting of the Choral Association held on Monday evening the following appointments were made: President, Dr. W. W. Percy; vice president, Frederick Will, Jr.; secretary, Miss B. E. Burgess; treasurer, E. G. Ellwood; musical director, George Barlow Penny; chairmen of committees—publicity, Walter Bentley Ball; membership, P. T. Swinburne, and entertainment, Dr. La Salle. The chairmen and members of the executive committee constitute the executive board. The first concert of the season, at which a miscellaneous program will be presented, will be given on the evening of November 18, with Frederic Martin, the eminent New York basso, as soloist.

WILLY VON.

The Rochester Conservatory of Music is now located in the Conservatory Building, 81 South Fitzhugh street.

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HENRY CHAMBERS, }
Phone 1177-1 Back Bay, }
BOSTON, MASS., October 8, 1910.

Most of us have often heard the expression that there is no royal road to knowledge. This has been thoroughly disproved in one case at least by the publication of thirteen little pieces entitled "Musical Thoughts for the Piano" which were written unaided and without correction by pupils of the Fletcher Music Method, ranging between the ages of eight and fourteen years, and thus given to the public. Perhaps the clearest elucidation of the opening remarks comes with the following explanation of her composition given by one of the children to her father: "I only wrote the melody—these three measures, and then transposed it to its relative minor, and after that, put it an octave higher, and then modulated back to the original key. I thought I could repeat the first part for I noticed Mozart did that in his Minuet which I have just taken." As may be seen it was only the original thought of the three measures which seemed of value to the child. Adults, however, who have studied, know that just to "transpose," and modulate and observe the form of Mozart's compositions demands the musical knowledge, insight, and intelligence which many teachers would gladly see in their ten-year-old pupils. With this as an introduction the little pieces follow with some such original explanation prefacing nearly every one. The whole idea is unique as there is no record of any such collection ever having been published before, and it is well worth the serious consideration of parents and educators, not for what these little compositions mean as musical literature,—that is not to be expected,—but what the Fletcher Music Method stands for in the way of developing the creative talent inherent in all, and giving that talent the technical clarity of expression which we have been taught to associate with the adult only, and that after long years of study and preparation.

Not content with the laurels they gained with the Boston Opera Company last season and the tremendous furore caused by them in their separate roles at Covent Garden, London, this summer, Mr. Baklanoff and Madame Lipkowska have been giving joint recitals of Russian and Italian music at Biarritz and many French watering places, scoring an immense success wherever they appeared.

Coleridge-Taylor has been commissioned to write a fantasia for violin and orchestra having as a basis well known American airs, which is to have its initial performance at the Norfolk (Conn.) Music Festival next June.

Professor Max Friedlander of the University of Berlin, the German exchange professor at Harvard for the cur-

rent academic year, will conduct four courses dealing with the history of music. Two of these to be known as Music nine and ten will be open to the public without restriction. The first will deal with the life and works of Beethoven and will be given in the new lecture hall at four-thirty of every Monday afternoon. The second, given in the same place and hour on Tuesday afternoon, will take up the Romanticism in music from Weber and Chopin to Berlioz and Schumann. Both of these courses will be amplified with musical illustrations. As this is the first time in the history of the exchange professorship that one of the famous German musical savants has come to Harvard, the music department of the university is to be congratulated on raising its standard to equal the high rank held by the other departments.

The Faletti Pianoforte School announces two recitals for the coming week, on Thursday evening, October 13, and Saturday afternoon, October 15, when interesting programs are promised.

Madame Gardner-Bartlett, soprano, and Clara Tippett, pianist, assisted by Elinor Whittemore, violinist, and Grace R. Horne, accompanist, gave a very interesting recital on Thursday evening, September 29, which was somewhat in the nature of a farewell, since Madame Bartlett has given up her home here in Boston and will hereafter be located in New York City. The artistic work of Madame Bartlett and Mrs. Tippett is too well known in this city to need detailed mention, but a few words regarding the talent and promise shown by Elinor Whittemore, the young violinist who assisted, will not be amiss. This young girl of sixteen, still a student, has a remarkably good tone, good presence and much musical intelligence which should make for future success. Miss Horne played her accompaniments in a manner deserving the highest praise.

The second concert of the season at the New England Conservatory, Tuesday, October 4, introduced Kurt Fischer of the faculty, who has just recently been engaged for the piano department.

The dates for the Handel and Haydn Society concerts in Symphony Hall during the coming season have been announced as follows: "The Messiah," December 18, 19; Mid-winter Miscellaneous Concert, February 12; Easter Concert, April 16.

The song recital given by Charles E. Morrison, tenor, at the First Baptist Church, Haverhill, Mass., on September 28, called forth much favorable comment from press and public alike. Though the entire program was well

rendered, the four American Indian songs by Charles W. Cadman were particularly enjoyed by the audience. The accompaniments were played most artistically by H. W. Downes.

The Mount Ida School opened the year of 1910 most successfully with a full enrollment of students from all parts of the country. The piano department is again under the direction of Florence Larrabee, who begins her work with a large class of enthusiastic pupils.

The first gun of the 1819-20 musical season has been fired and the thirtieth season of the Boston Symphony Orchestra, Max Fiedler, conductor, is now under way. For this opening concert a program of Schumann's works was given in commemoration of the 100th anniversary of the birth of the great composer. The large audience, as is to be expected at a first concert, was most enthusiastic and generous in its applause, both Mr. Fiedler and Anton Witek, the new concertmaster, coming in for a large share.

GERTRUDE F. COWEN.

Scholarship Winners at the Peabody.

Never in the history of the Peabody Conservatory of Music of Baltimore has such a large number of candidates competed for the free scholarships offered by the institution. At the beginning of the examinations, which were presided over by the director, Harold Randolph, there were more than one hundred applicants and the faculty examined the candidates from 9 a. m. until 6 p. m. Many of the competitors showed such talent that additional yearly scholarships were given. The alumni scholarship, which was founded by the Alumni Association of the Conservatory, was won by Agnes Hall, of Washington, and Esther Cutchin was the successful competitor for the Conservatory scholarship. Frederick Perlman, of Baltimore, and Adolph Torovsky, of Annapolis, received one year scholarships in piano. In violin Samuel Korman and C. R. Klee, both of Washington, were successful and Alice Carpenter carried off the honors for the organ. The vocal scholarship, of which two were given, so many showed such talent as to make it necessary to hold another trial. The Eaton Scholarship, founded in memory of Charles E. Eaton, who was formerly a trustee of the institute and who as chairman of the music committee took great interest in the work of the conservatory, was won by John Thomas and additional honors were conferred upon Frank Mellor and Arthur Webner, both of Baltimore. These scholarships are conferred exclusively on the basis of talent and are for a term of three years; they carry with them free tuition in harmony and other necessary branches. They offer unusual advantages to the winners as the conservatory ranks foremost among the institutions of musical culture and its thorough equipment and strong faculty of European and American masters make it one of the leading music centers of the country.

Caroline Hudson Returns a Bride.

Caroline Hudson has returned to New York a happy bride. The popular soprano was married August 31 to Hugh Alexander, of New York. The wedding took place at the home of the bride's father, Dr. Herbert E. Hudson, in Cleveland, Ohio. Mrs. Hudson-Alexander is preparing for her new concert season, which is to begin in the West October 16. Among her bookings in the East for the winter is one appearance with the Handel and Haydn Society of Boston. Mr. Alexander is an organist and deeply interested in the work of his wife. The Alexanders already have planned to sail for Europe at the close of the season next summer and while abroad both will study with eminent masters. Recently, several American composers have dedicated songs to Mrs. Alexander.

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Southern Praise for Clarence Eddy.

The news that Clarence Eddy, the famous organist, is making a tour of the country, is so well advertised by this time that many cities who heard the great artist on other tours are eagerly waiting to hear him again. His re-appearance in Charlotte, N. C., was hailed as a prime event in that city. The following extracts of criticisms are from reviews of a recital given in Charlotte last week at the Associate Reformed Presbyterian Church:

For weeks the recital of last night had been looked forward to with pleasure by lovers of music who filled the handsome new Associate Reformed Presbyterian Church at the corner of South and East Boulevards. In no respect did the performance disappoint those expectations built on the wide reputation as a skillful and soulful organist which has long attended Mr. Eddy's name.

Not once did he falter before difficult technic or interpretation. Ripeness of experience, breadth of vision, richness of imagination, prizes won by a lifetime's devotion to the art divine—all were requisitioned in creating the golden floods of music which welled from the Moller organ at his dexterous touch and enveloped the appreciative audience which was his from the first of the opening number until the close of the last. Advancing years have brought no impairment to the grace and deftness with which he solves the intricacies of technic, nor detracted aught from the artistic finish of his work.

The sonata in E minor, a new production by Mr. Eddy's lifelong friend, James H. Rogers, exhibited more convincingly perhaps than any other Mr. Eddy's ability. The perfect rendition of its five movements was a tribute alike to the player and his instrument. Bonnet's "Variations de Concert" displayed Mr. Eddy's versatility of style. Sharp contrasts were successfully reproduced when the organist rendered in succession Hollins' "In Springtime" and James Lyons' "Autumn." For sheer impressiveness no number found the audience more responsive than Couperin's "Soeur Monique." From a repertory so faultless one might call almost at random selections of distinctive merit and brilliancy, but in no case should mention be omitted of Crawford's toccata in F minor or Schubert's "By the Sea," rearranged most effectively and harmoniously by Mr. Eddy himself.

All in all the evening's recital was a musical treat such as comes only occasionally and the fact that it was so well patronized affords encouraging evidence that Charlotte's musical taste is being steadily cultivated and improved.—Charlotte Evening Chronicle, October 9, 1910.

Possibly the most notable number on Mr. Eddy's program was James H. Rogers' sonata in E minor. Between this composer and Mr. Eddy exists the warmest friendship, and this composition—which has just been published—drew forth all the wonderful skill of the performer. The perfect rendition of the five movements in itself showed Mr. Eddy a master and demonstrated as well the unusual excellence of the organ. At its close the familiar strains of "Home, Sweet Home," played with charming variations, gave the

only strictly popular touch to the recital and beyond question reached the very hearts of the hearers.

It would be impossible to select with any justice any other single number for special mention. From the opening bars of Bach's great fugue in G minor until the stirring bars of Faulkner's "Festival March" died away more than two hours later, Mr. Eddy's marvelous technic, faultless touch and absorbing interpretations held the house as in a spell. His versatility of style was amply displayed in Bonnet's "Variations de Concert," while his ability to produce the sharpest contrast was seen in Hollins' "In Springtime," followed by James Lyons' "Autumn," both being recently published works. For impressive appeal no number surpassed Couperin's "Soeur Monique," while the gem, as far as brilliancy is concerned, was undoubtedly Crawford's toccata in F minor. Nor should mention be omitted of the organist's own arrangement of Schubert's "By the Sea," which left absolutely nothing to be desired in resonant harmony.—Charlotte Daily Observer.

Freiburg New Art Temple.

After four years of the most careful kind of work, the city of Freiburg, in the Breisgau, Grand Duchy of Baden, Germany, will dedicate its new temple of the muses, theater and opera house on October 7. It is a substantial sandstone building of modern design with an auditorium seating 1,500 people and a stage of huge dimensions fitted



FREIBURG OPERA HOUSE.

with the very latest appliances for mis-en-scene, lighting and other effects.

The appearance of it, nearly opposite the new university building, gives an adequate idea of Freiburg's spirit and ambition. That city is one of the progressive centers of art culture, commerce and industry in South Germany and its new temple will bring it the best talent of Europe.

The Arrow and the Song.

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow in the flight of a song?

Long, long afterwards, in an oak
I found the arrow still unbroke;
And the song, from beginning to end,
I found in the heart of a friend.

—Longfellow.

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The Year's at the Spring Mme. Jomelli, San Francisco

The Year's at the Spring Miss Babette Huss, New York City

The Year's at the Spring Arthur Wall, Honolulu

The Year's at the Spring Elias Blum, Walla Walla, Wash.

Ecstasy Mme. Jomelli, Raleigh, N. C.

Ecstasy Elias Blum, Walla Walla, Wash.

Just for This Elias Blum, Walla Walla, Wash.

I Send My Heart Up to Thee Miss Lilla Ormond, Boston

I Send My Heart Up to Thee Malcolm C. Adams, Bridgeport, Ct.

Shen Van Elias Blum, Walla Walla, Wash.

Elle et Moi Miss Ada Johnson, Boston

Far Awa' Elias Blum, Walla Walla, Wash.

J. W. Bischoff.

Tomorrow and Tomorrow Will Judge, Salt Lake City
The Rose I Give You Mrs. Elsie Bond Bischoff, Washington, D. C.
September Wm. C. Mills, Washington, D. C.
A Jungle of June Dr. Carver Williams, Chicago
Love Sings the Lark Mrs. Grace F. Homsted, Seattle

G. W. Chadwick.

Before the Dawn H. Lambert Murphy, Nashua, N. H.
Thou Art So Like a Flower Mrs. Alexander Lindsay, Jr., Honolulu
Thou Art So Like a Flower Miss Bertha Kuthman, Chicago
Thou Art So Like a Flower Miss Pearl Johnson, Osceola, Ia.
Sweet Wind that Blows Miss Grace F. Homsted, Seattle
Sweet Wind that Blows Miss Pearl Johnson, Osceola, Ia.
Sweet Wind that Blows Mrs. Edna Briggs-Benjamin, San Jose
I Said to the Wind of the South Miss Jeska Swarts, Nashua, N. H.
I Said to the Prince Egyptian Carl Norborn, Dubuque
Nocturne Miss Pearl Johnson, Osceola, Ia.
The Dance Miss Christine Miller, Painesville, Ohio
The Dance Mrs. Alexander Lindsay, Jr., Honolulu
The Dance Mrs. Grace F. Homsted, Seattle
The Dance Miss Mildred Langworthy, Kansas City
The Dance Miss Emma E. Ecker, Boston

Arthur Foote.

There Sits a Bird on Every Tree Mrs. Bruce McV. Mackall, Honolulu
There Sits a Bird on Every Tree Miss Lois McMichael, Monmouth, Ill.
Love Me if I Live Miss Emilie M. Mathus, Dubuque
Love Me if I Live Miss Mabel McCotter, Durham, N. C.
Eden Rose Mrs. C. S. Weight, Honolulu
On the Way to Kew Edgar M. Howerton, Durham, N. C.
Go, Lovely Rose Mrs. Alexander Lindsay, Jr., Honolulu
Constancy Edgar M. Howerton, Durham, N. C.
Constancy Mrs. Stephen N. Bobo, Honolulu
O, Love, Stay by and Sing H. Lambert Murphy, Nashua, N. H.
The Night Has a Thousand Eyes Miss Viola Van Orden, Boston
An Irish Folk Song Miss Nola Locke, St. Louis

G. A. Grant-Shaefer.

The Eagle Lemuel W. Kilby, Chicago
April in the Hills Mrs. Ada Markland Sheffield, Berwyn, Ill.
I Opened All the Portals Wide Miss Clara Jensen, Downer's Grove, Ill.
Love Me if I Live Miss Emilie M. Mathus, Dubuque
Love Me if I Live Miss Mabel McCotter, Durham, N. C.
Eden Rose Mrs. C. S. Weight, Honolulu
On the Way to Kew Edgar M. Howerton, Durham, N. C.
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The Night Has a Thousand Eyes Miss Viola Van Orden, Boston
An Irish Folk Song Miss Nola Locke, St. Louis

Margaret R. Lang.

Day Is Gone George Hamlin, Manchester, N. H.
Day Is Gone Edward C. Vaughan, Honolulu
Day Is Gone Carl Morris, Salem, Ind.
Mavourneen Miss Christine Miller, Painesville, Ohio
An Irish Love Song Mrs. Sadie D. Thompson, Manchester, N. H.
From Five Songs, op. 15 Miss Viola Van Orden, Boston
The Dead Ship Miss Viola Van Orden, Boston

Frank Lynes.

My King Miss Edith Rowe, Ennis, Tex.
My King Miss Maude Dammarell, Chicago
Good-bye, Summer Miss Clara E. Morse, Spokane
Good-bye, Summer Miss Ruth Triem, Cedar Rapids
Good-bye, Summer Mrs. Grace F. Homsted, Seattle
Good-bye, Summer Miss Annie Hill, Old Barnes, N. S.
My Honey Miss Ruth Triem, Cedar Rapids
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CHICAGO, Ill., October 8, 1910.

Last Thursday, October 6, the representative of THE MUSICAL COURIER was shown the completed Auditorium, the new home of the Chicago Grand Opera Company. Everything is now in readiness for the great opening on November 3. The orchestra will be here today and the chorus on Monday. Campanini, the musical director, and the principals are also expected some time next week. Mr. Ulrich, the business manager, has been kept very busy during the summer months, and under his guidance the Auditorium has been renovated to such a degree that from the inside one would think a new theater had been built. The lobby has been materially changed, new electrical devices have been substituted for the old arc lamps and the effect is most beautiful. The light is soft and the lamps match the cream colored hall admirably. Money has not been spared to make the Auditorium Theater one of the most beautiful theaters in the world.

■ ■ ■

Thomas N. MacBurney, the baritone and vocal instructor, will make a Western tour at Christmas time under the management of L. E. Behymer. Mr. MacBurney's class is very large this season and among his pupils are several well known professionals, all of whom pay the highest tribute to their mentor.

■ ■ ■

Felix Borowski, the musical critic and lecturer, returned some time ago with his family from his summer vacation and has resumed his teaching at the Chicago Musical College, as well as writing for the Record-Herald, where Mr. Borowski has charge of the musical department.

■ ■ ■

Camille Saint-Saëns, who composed the two historical operas, "Samson and Delilah" and "Henry VIII," which will be given by the Chicago Grand Opera Company this season, celebrated his seventy-fifth birthday on Sunday, October 9. At this time scores of musicians, authors, composers and other distinguished men gathered at his home in France to offer their congratulations. There are many people in this country also, who will wish him many more years of activity. Several seasons ago Saint-Saëns made his only tour of this country, under the management of Bernhard Ulrich, business manager of the Chicago Grand Opera Company. His kind heartedness and quiet dignity won him a number of friends in America, while his recitals delighted thousands of those who love his music. Though he has reached the three-quarters of a century milestone, Saint-Saëns is mentally as vigorous as in earlier years. He has nearly completed a new opera, "Dejanira," from the tragedy of Sophocles. It is said of Saint-Saëns that he manifested a disposition for music

when only two years of age, and his passion for the piano was so pronounced that he began taking lessons on that instrument and could play fairly well when he was three years old. His extraordinary precocity developed so rapidly that when he reached the age of seven Camille was placed under the instruction of Stamatu, taking harmony and technic. Two years later he began the study of composition with Maleden, and was then permitted to join a class conducted by Halevy at the Paris Conservatoire, where he was regarded as a musical prodigy. After studying three years with Halevy, Saint-Saëns became a pupil of Benoist at the Conservatoire, and in 1849 he took a second prize for an organ recital; in 1851 he received first

and was received with marked appreciation by applauding thousands. During his study at the Conservatoire, Saint-Saëns was busy with compositions, and though his earlier works failed to obtain popular recognition, they nevertheless are regarded by competent authorities as displaying great beauty and originality. His first symphony was performed by the Société Sainte-Cécile, but his first dramatic production, "The Yellow Princess," met with failure. His opera, "Samson and Delilah," came next, and strange to say, the French critics did not regard it favorably, but at Weimar it was proclaimed a great work, such as it has since proved to be. His "Henry VIII," perhaps, will become as well known as "Samson and Delilah," for it is perhaps one of the best and most impressive operas written by a modern composer. Saint-Saëns is probably regarded as the first musician of France, and though a profound student of Sebastian Bach, he is not an imitator, and is a leader rather than a follower of any school. For a time he was a special admirer of Wagner, but he became fearful of the influence of that great composer upon his own originality and in 1876 asserted his independence, which he has ever since resolutely maintained. He is not only a composer, but a learned astronomer and a splendid orator. He is a writer, too, and his essays against cruelty to animals have attracted wide attention. The French Society for the Prevention of Cruelty to Animals regards him as its foremost champion.

■ ■ ■

There are, at present, one hundred and seven graduates of the Chicago Musical College receiving salaries as church singers in Illinois alone. Of this number, thirty-seven are engaged by Chicago churches.

■ ■ ■

For the third performance of the grand opera season by the Chicago Opera Company in the Auditorium Theatre, Monday night, November 7, the double bill of "Cavalleria Rusticana" followed by "Pagliacci" will be done. In "Cavalleria" Carolina White will be heard as Santuzza. Lola will be interpreted by Tini de Angelo, and Wilhelm Beck will be heard as Alfio. The small part of Mama Lucia has been given to Giuseppina Giacconi. The cast for "Pagliacci" will introduce Amadeo Bassi as Canio and Mario Sammarco will interpret the role of Tonio. Alfredo Costa will sing Sylvio.

■ ■ ■

Edith Bowyer Whiffen, the distinguished pianist, formerly of Chicago and now a resident of Mexico, will be in Chicago to play at Madame Olitzka's recital, October 23. Madame Noria and Mrs. Whiffen gave a very successful musicale before the minister of war and his staff on September 26. Mrs. Whiffen has many recitals booked for the coming season in Mexico as well as in the States.

■ ■ ■

Louise St. John Westervelt will be heard in a faculty recital under the auspices of the Columbia School of Music, Friday evening, October 14, in the Auditorium Recital Hall. Miss Westervelt will be heard in Godard's Ariette from "Les Guelphes" and Hubay's "Chanson des Oiseaux." In the second part of her program this popular singer will render Foote's "Irish Folk Song," Quilter's "Now Sleeps the Crimson Petals," and La Forge's "May's Coming" will conclude her program.

■ ■ ■

Two new and interesting numbers to be sung by George Hamlin at his first recital of the season in the Grand Opera House, Sunday, October 23, are "Fiegenlied" by Moor, and "Flieder" by Max Reger. Charles Luray will be the accompanist.

■ ■ ■

Lulu Jones Downing announces that the Music Art Shop has moved to a studio in the Fine Arts Building. Mrs. Downing will have several recitals with Chicago artists during the season and her songs are now being used by the best musicians.

■ ■ ■

David D. Duggan, tenor, and Mr. and Mrs. Herbert Butler, will give a recital in Kimball Hall, Saturday after-



prize. Two years later he obtained the appointment of organist at the Church of Saint-Mery, which he held until 1853, when he became organist at the Madeleine Church. Saint-Saëns, while recognized as a composer endowed with truly extraordinary musical talent, yet had the misfortune to fail to achieve his ambition to secure the Prix de Rome in two earnest efforts made respectively in 1852 and in 1864, but in 1867 the production of his cantata, "The Wedding of Prometheus," won for him a membership in the Legion of Honor. This composition was performed at the opening of the Paris Exposition Universelle in that year,

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MARION GREEN

noon, October 15, under the auspices of the American Conservatory. Mr. Duggan will sing a group of songs and the Indian Love Song from the "Persian Garden." Mr. Butler will play the violin concerto in A major by Sinding and a group of violin numbers by Debussy and Joachim. Mrs. Butler and Miss Robyn will be at the piano.

Katherine Allan Lively, of Houston, Tex., made her debut here last Wednesday evening in a piano recital given in the Auditorium Recital Hall before an enthusiastic audience. Mrs. Lively had arranged a well balanced program made up of selections by Beethoven, Chopin, D'Albert, Debussy and Liszt. Mrs. Lively, who is a talented pupil of Allen Spencer, of the American Conservatory, is an exceptionally gifted artist and impressed favorably by her original readings. At the conclusion of the concert the audience insisted upon an encore, and the added number being received with the same enthusiasm as the numbers inscribed on her program. After her recital, Katherine Allan Lively was engaged as correspondent for THE MUSICAL COURIER in Houston, Tex., for which locality she left this week.

The first visiting singer who will be heard with the Chicago Grand Opera Company, will be Carmen Melis, of the Boston Opera Company. It is probable that Madame Melis will be heard here in one of the first five or six performances.

Richard Strauss' "Salome" will be one of the most costly operas that the Chicago Grand Opera Company will give in this city during the season. Although "Salome" lasts only about an hour and a quarter, the cost of producing it will far outrun the expense attached to producing an elaborate work like "Aida." In the first place Strauss, like Bernard Shaw in the dramatic world, draws enormous royalties. Then there are the rehearsals. The intention of the Chicago Grand Opera Company is to have "Salome" rehearsed twenty times before it is given. For these rehearsals the musicians are paid by the hour, and twenty rehearsals cost several thousand dollars. The staging of "Salome" will be magnificent, and the "drops" and "set pieces" have cost a small fortune.

Next Sunday afternoon at 4:30 in the First Congregational Church at Oak Park, Mabel Sharp Herdien, soprano, will be the assisting soloist at a special musical service, under the direction of Carl D. Kinsey, organist. Some of the quartet numbers will be: "Tours' God Hath Appointed a Day"; Mendelssohn's "I Waited for the Lord"; Parker's "In Heavenly Love Abiding," and Allens' "Break Diviner Light."

The Music Art Shop has just published "An Evening Song," words and music by Lulu Jones Downing.

The date of Myrtle R. Lee's recital in Music Hall, Fine Arts Building, has been changed to Friday evening, November 4. Siegmund S. Culp, first violinist of the Theodore Thomas Orchestra, will be the assisting artist. The detailed program will be announced later.

A new system of lighting has been installed in the Rehearsal Hall of the Chicago Musical College School of Acting. With the new appliances it is possible to furnish each student with an independent pilot light for use in various parts of the room during rehearsals. Mr. Gilmour and Mr. Stedman devised the new system after having experimented for a number of years with appliances designed to meet the requirements of a stage, where students were not actually appearing before the footlights.

There were few artists better known to the opera and concert public of the last generation than Karl Formes, the German basso. In fact he was one of the greatest bassos of the world. It is interesting to know that there is a possibility and probability of history repeating itself in this family of artists which has given to the world many names of distinction. H. K. Formes, the grandson of Karl Formes, is an academic student at the Bush Temple Conservatory. He is studying vocal with William A. Willett. Mr. Willett was a pupil of Mr. Formes' distinguished grandfather. The young man possesses a fine voice backed by a splendid physique. His progress will be watched with much interest.

Dr. F. Ziegfeld, president of the Chicago Musical College, states that there are more bona fide students of music in Chicago than in any other city of the United States and that the aggregate enrollment of the various schools of music here is greater than that of any city in Europe.

Attilio Parelli, one of the conductors of the Chicago Grand Opera Company, reached here last Wednesday, October 5, he being the first member of the company to arrive. Signor Parelli went to the Auditorium Theater Thursday morning and highly complimented the female

chorus, which has been recruited in and around Chicago, and said that Campanini, who will be here some time next week, will surely be surprised with the ensemble of "This American Chorus."

Franchon P. Green, a pupil of William A. Willett, of the Bush Temple Conservatory, has been engaged as director and teacher in the vocal department of Park Ridge School of Music.

Carrie Jacobs-Bond, the well known composer, will return for a few days to Chicago on November 20, after a ten months' tour. Mrs. Bond left Chicago last January and at that time made a tour of the Western States which ended in San Francisco, from where she sailed on October 15 of last year, for Honolulu. Reaching the island after a rough voyage, the distinguished composer gave five recitals in the island and sailed on July 5 for Yokohama, Japan, where she gave two recitals. After a short stay in that city, Mrs. Bond made a tour through Japan and left from Nagasaki, Japan, taking on August 15, the Siberian Railroad to Berlin, reaching the German capital on September 4, where she will stay until October 25, when she will leave for London. She will remain in the British capital until November 1, sailing the same day for New York on the steamship Kronprinzessin Cecile, arriving in New York on November 8. Mrs. Bond will give two concerts at the Egyptian room at Wanamaker's in Philadelphia, the second week in November. She will remain here for two months, leaving on January 26 for her Ohio, Missouri, Indiana and Nebraska tour. The Western tour will begin on February 26 and on March 25, the wonderful "globe trotter" and "luxurious voyageuse" will arrive at Los Angeles.

Lucy Hogarth Francisco, for the past four years director of music at Earlham College, Richmond, Ind., has changed her location from Wichita, Kan., where she has opened a private studio. She will devote a part of her time to her duties as director of music at Friends University. Miss Francisco's prospects for the coming year are very encouraging.

Liza Lehmann's "The Golden Threshold," which will be given in Music Hall, October 11, will be interpreted by Rose Lutiger Gannon, the popular contralto, and John B. Miller, tenor. Two other local artists will be heard in the cycle. James MacDermid will preside at the player piano.

Lulu Jones Downing will have entire charge of the reception and musical program of the North End Woman's Club, which will take place Monday, October 10, at the Edgewater Country Clubhouse.

Era Dillon, who sings the principal role in "The Cinderella Girl," is one of the professional pupils of T. S. Bergey, the well known vocal instructor.

Sibyl Sammis MacDermid, the distinguished dramatic soprano, will devote part of her time to teaching this season. Mrs. MacDermid already has a very large class and most of her pupils are promising singers. Beside her classes Mrs. MacDermid will be heard during the season in many recitals, concerts and private functions.

Antonio Frosolono is kept very busy at the Sherwood School, where he is at the head of the violin department. Mr. Frosolono announces that he will receive a limited class at his residence, 1227 East Forty-fourth place.

Madame Melba, who is now touring Canada with so much success and who will be heard here in grand opera, will not appear here in recital, as previously announced.

The first of the annual series of Saturday morning concerts, arranged by the Chicago Musical College, will be given in Ziegfeld Hall the last of this month. The initial musical program of the year will be considerably more extensive in scope than those of previous years and numerous members of the faculty will appear upon the list of artists for the affair. Admission is obtainable by application at the college office.

Orchestra musicians in Chicago are indignant and feel that in the organization of the orchestra for the grand opera season they have been slighted. Most of the musicians have been selected in New York and Philadelphia, while only about a half a dozen Chicago men have been chosen to make up the orchestra of eighty. Mr. Ulrich, business manager, said: "We have not discriminated against Chicago men, but if we are to keep faith with the public and carry out our repertory we must have musicians who know the routine work. Most of the men engaged have all played the same operas under Mr. Campanini and that will save time and do away with rehearsals." Probably there are not many local musicians who have had any routine in the so-called novelties which will be given during

the season and which have had many performances elsewhere in this country and probably most of the musicians engaged already have played those operas, therefore, the management has acted wisely in securing the services of reliable men. The musicians also say that a city which can produce a Thomas Orchestra can supply musicians for a season of grand opera. The Chicago musicians who made that assertion are incorrect as most of the musicians in the orchestra mentioned are German. The concertmaster is an importation from New York and the second concertmaster is a native of Graz, Austria. The opera rehearsals at the Auditorium will begin next Monday, October 10.

The following telegram was received at this office Saturday morning, October 8:

CALGARY, Alb., October 7, 1910.

Melba sang in Galway tonight to the biggest house in the history of Canada. This western city of thirty thousand population turned out an eight thousand five hundred dollar house. Sherman Rink was packed to overflowing and hundreds who could not get admission heard as best they could from outside. Many came from distant points, some traveling two hundred miles to attend the concert. Edmonton, the northernmost city in Canada, gave Melba a seven thousand dollar house Wednesday night.

(Signed) FREDERICK SHIPMAN.

Maurice Devries, the vocal instructor at the Chicago Musical College has been re-engaged by that institution for five more years.

Ten graduates of the Chicago Musical College have been engaged for the cast of the new "Chocolate Soldier" Company, now being formed here by Fred Whitney for the Western territory.

In addition to the dates already announced in THE MUSICAL COURIER, Esther M. Plumb, the well known contralto will, appear in Battle Creek, Mich., Yankton, S. D., Kirksville, Mo., Canton, Ill., Lincoln, Neb., and Fargo, N. D. Many dates are still pending and will be announced later.

W. A. Corey, manager of the American Musician, reached Chicago last Friday, October 7. He will remain here for a week.

RENE DEVRIES.

Alma Gluck's Recital Program.

Alma Gluck, of the Metropolitan Opera House, will sing the following program at her recital in Mendelssohn Hall Tuesday evening, October 18:

Bussled	Beethoven
Die Liebende schreibt	Mendelssohn
Neue Liebe	Mendelssohn
Auftrage	Schumann
Präludium (new)	Robert Kahn
Meinens Kinde	Richard Strauss
Citronenfalter im April	Hugo Wolf
Wie wundersam (new)	Max Schillings
Rheinlegenden (new)	Gustav Mahler
Bohemian Cradle Song	Smetana
(Arranged by Kurt Schindler.)	
Song of the Little Snowflake	Rimsky-Korsakoff
The Shepherd's Song	Rimsky-Korsakoff
(From the opera Snegourotchka.)	
Before My Window (new)	Rachmaninoff
Lilac (new)	Rachmaninoff
Hopak (Caucasian Dance)	Moussorgsky
Tuscan folk song, La Colomba	
From the Land of the Sky-blue Water	
Ch. W. Cadman	
Faery Song	Kurt Schindler
The Little Gray Dove (new)	Louis V. Saar
Dearest	Sidney Homer
A June Morning	Ch. Willeby

Demand for Sébald.

Sébald, the great Paganini player, is apparently as much in demand in America as in Europe. His recent bookings are: Lafayette, Ind.; Kingston, Canada, and Trenton, N. J.

The Coemoedia of Paris said of him:

The concert given last night by A. Sébald will be, for all who heard him, an evening never to be forgotten. He has surpassed himself, especially in Bach and Mozart. It is known in Germany that he is a marvelous interpreter of these two composers. Contrary to the custom prevailing unfortunately with many violinists, his playing is exempt from the useless vibratos, which are dangerous and in many cases a handicap for the beauty of the tone. His flawless interpretation and the noble and pure sentiments which are his characteristics will be for many a practical and wholesome lesson.

Janpolski with Hartford Choral Club.

The Hartford Choral Club, of Hartford, Conn., has secured Albert Janpolski, the Russian baritone, as soloist for its first concert on December 6. Besides the chorals for men's voices, "Dream King," by Staegel, and Wolfram's scene with Pilgrim Chorus, from "Tannhäuser," Mr. Janpolski will sing the big aria from Tschaikowsky's "Eugene Onegin" and a group of English and Russian songs.



Philadelphia Orchestra.

PHILADELPHIA, Pa., October 8, 1910.

The rehearsals for the first pair of concerts of the Philadelphia Orchestra on Friday afternoon and Saturday evening next at the Academy of Music begin this week, and the orchestra members are all on hand, eager and enthusiastic for their new season under the direction of Carl Pohlig.

As arranged, the first program is an epitome and sums up, as it were, the intentions of the conductor for the entire season. The fervid and poetic interpretation which the orchestra and Mr. Pohlig give the "Leonore" make it a most eloquent preface for the coming season, and an enticing first number for an unusually interesting program, which is especially notable since, aside from Tschaikowsky's symphony No. 4, and aside from the "Siegfried Idyll," the novelty of the program is Liszt's symphonic poem, "Mazepa," which is interpreted for the first time in Philadelphia. The early appearance of a Liszt work marks this season as a special Liszt occasion, since October, 1911, is the centenary of the famous Hungarian's birth. Philadelphia and the orchestra are fortunate in that Mr. Pohlig is a Liszt specialist, trained under the great composer himself, with whom he spent many happy days in travel, and with whom he lived as a student in Rome, when Liszt was at the very height of his career, and of his creative powers. All these were golden days in the experience of Mr. Pohlig, and what he learned of Liszt and from Liszt is revealed in his authoritative readings of the famous descriptive compositions, the symphonic poems. At the second pair of concerts, on October 21 and 22, Wag-

ner will be heard in the prelude to "Die Meistersinger." Schubert's "Unfinished" symphony will be the classical-romantic composition; the modern French school, whose works will be a special feature of this year's programs, will be represented by Paul Dukas' "The Sorcerer's Apprentice," Tschaikowsky's "Marche Slave" will represent the shorter forms, Alma Gluck, the American prima donna, who made a success in opera last winter, will be the first soloist, singing an aria from Charpentier's "Louise."

Under the direction of Rollo F. Maitland, F. A. G. O., a number of selections from "The Creation" were rendered at the Park Avenue M. E. Church. The soloists included Julia Z. Robinson, soprano; Eleanor Dawson, contralto; Charles W. Deans, tenor, and John W. Vandervloot, bass.

The opening of the bazaar at Devon Inn, last week, was preceded by a musical in which a number of well known artists took part, among them: Henry Lang, pianist; Henry F. Volmer, violinist; Lena Cottrell, soloist, and Harry Nason, pianist. The bazaar was given by Mrs. Frederick Thurston Mason, assisted by various members of the fashionable set.

Mrs. Marshall Lee Smith read a paper at the opening meeting of the Philomusian Club on Tuesday, on the recent convention of the general confederation of women's clubs. The Philomusian Club is liberal in its patronage of the arts and many delightful musicals and readings are given throughout the winter.

The Bellevue-Stratford concerts, given each afternoon from 4:30 to 5:30, have become quite the "go" here. The season will begin on Monday, October 17. These concerts are under the direction of Clarence K. Bawden, the well known pianist, and vocal selections from members of the various city choirs, makes the hour most enjoyable.

An announcement of the week attracting widespread attention in musical circles, was the new department of music established by the University Extension Society. Under its auspices, there will be presented the highest

grade of chamber music and oratorio concerts, song, piano, violin and lecture recitals.

Lillian Grenville, a Canadian by birth, will be heard in recital here this winter. She has just returned to this country after some years spent in France and Italy. She is said to be gifted with unusual beauty.

With the addition of new dormitories, the Combs Broad Street Conservatory, Gilbert Raynolds Combs, director, is better fitted than ever to take care of the large number of resident students making application each year for study. The number of recitals given each year by the pupils are very enjoyable, also acting as incentive to the pupil to do better work in preparation for certain definite public work. This one feature means a great deal to more than the average number of pupils, as very few are content to labor for future glory. They want it scattered along the way.

Rossini's "Stabat Mater" was given on Tuesday evening in the concert hall of Calvary M. E. Church, under the direction of Donald Redding. The soloists were: Abbie R. Keely, Susanna E. Dercum, Philip W. Cooke and Henry Hotz.

Paul Krummeich, pianist, and Johann Grolle, violinist, will give a recital in November at the former's studio, 45 South Eighteenth street.

Examinations for active membership in the American Organ Players' Club will be held on the first Monday in November. Applications should be sent to Frederick Maxson, chairman, 1003 South Forty-seventh street.

William Stansfield, Mus. B., F. R. C. O., has been appointed organist and director of the Memorial Church of St. Paul at Overbrook. The quartet now consists of these well known artists: Mrs. Howard A. Sutton, soprano; Maude Sproule, contralto; Henry Gurney, tenor, and J. W. Van der Slot, basso.

The Haydn Club, of Oak Lane, begins its seventh season this year. Rehearsals began on Monday and will be held each week at 2:15 on that day at the club room, 1520

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Chestnut street, under the directorship of Gertrude Haydn Fernley.

The cantata, "Garden of Flowers," was given in Music Fund Hall on Tuesday evening last by the People's Sight Singing Classes, demonstrating under the direction of its leader, Anne McDonough, the very efficient work accomplished by the organization.

Organists in Philadelphia and vicinity will be interested in the forthcoming celebration by the American Organ Players' Club, being the twentieth anniversary, which will take place in St. Mark's Church, Spring Garden, above Thirteenth street, Tuesday, November 15. Dr. J. M. E. Ward, president of the organization, is making a strenuous effort to make this event notable in the annals of church music in this vicinity. A "Magnificat," written especially for this occasion by the vice-president of the club, will be sung by a chorus to be made up from different choirs throughout the city, numbering over 100. The organ will be played by visiting organists, namely: Frederick Maxson, Rollo F. Maitland and a "guest" organist from New York, Mark Andrews, late president of the National Association of Organists.

Debussy's string quartet in G minor will be a feature of the Flonzaley Quartet concerts in Philadelphia this season.

MENA QUEALE.

Florence Austin's Versatility.

Florence Austin, the versatile violin virtuosa, is in much demand for concerts in the West. Florence Austin is among the Americans who have received a first prize at the Royal Conservatory of Liege, Belgium, a pupil of Ovide Musin, the eminent virtuoso and teacher, who was a special favorite of King Leopold. The press in the Belgian capital, and in fact everywhere in Europe where she has played, has spoken in the highest terms of her work.

To be a great violinist one must know something about harmony and the piano. Only recently Miss Austin strengthened her claims as a musician of the highest order when she played the piano accompaniments for a concert at Newark, where she was the recipient of the most flattering notices from the press of that city. In her tour she will travel as far West as the Pacific Coast, also appearing in joint recital with Fay Cord, in New York City, next month. Miss Austin's prospects certainly indicate a busy season.



FLORENCE AUSTIN.

Manfred Malkin in New York.

Manfred Malkin, the well known pianist, after returning from his five months' sojourn abroad in Berlin and Paris, has opened his studio in Steinway Hall. His prospects for the coming season seem to be excellent. He will give a few recitals in New York and appear as soloist in large cities, under the management of R. E. Johnston, and also will assist his brother, Joseph Malkin, the cellist.

Musical Comedy Premiere.

"The Girl and the Kaiser" (Leonard Liebling's English adaptation of "Die Förster Christ") will have its première at Providence, R. I., next Monday evening, with Lulu Glaser and John Slavin in the chief comedy parts. The piece will play for two weeks in Boston and then come to New York.

Edouard Blitz Returns.

Edouard Blitz has returned from Europe and announces the reopening of his school for sight singing.

Eight or nine women, assembled at luncheon, were discussing ailments and operations as eight or nine, or one or two, or sixty or seventy women will. The talk ran through angina pectoris, torpid liver, tuberculosis, and kindred happy topics. "I thought," commented the guest of honor, "that I had been invited to a luncheon, and not to an organ recital."—San Francisco Argonaut.



BROOKLYN, October 10, 1910.

G. Waring Stebbins, a graduate of the Guilmant Organ School of New York (William C. Carl, director), will play three of his own organ compositions at the first meeting of the Tonkunstler Society of the season, to be held Wednesday evening October 12, in Memorial Hall. Mr. Stebbins' works are entitled: "Wedding Song" in F major; "A Memory" in E flat and a scherzando in G major. Besides these organ numbers, Mr. Stebbins and William Graffing King, the violinist, will play Stebbins' "Angelus du Soir" for organ and violin. The singer of the evening is Reinald Werrenrath and he will include on his list a group of songs by Hugo Wolf.

Wie viele Zeit verlor ich (Heyse).
Lebe wohl (Moerike).

Auf ein altes Bild (Moerike).
Zur Ruh, zur Ruh (Kerner).
Liebesglück (Eichendorff).

The program will end with Philipp Scharwenka's string quartet in D minor, the players being William Graffing King, Otto F. Stahl, Prosper Lugrin, and Elias Bronstein. The next meeting of the society is to be held in Assembly Hall, Manhattan, Tuesday evening, October 18.

Thursday evening, October 13, the Brooklyn Institute begins its musical season with a recital in the opera house of the Academy of Music by Madame Schumann-Heink. The program published last week in THE MUSICAL COURIER, includes four opera arias, one oratorio number and songs by Schubert, Brahms, Hans Hermann, Prochazka, Salter, Chadwick and Harold. The operatic excerpts which the great contralto will sing are from Gounod's "Sapho," "Le Prophète" by Meyerbeer, "Samson and Delilah" by Saint-Saëns and "Tannhäuser." Katherine Hoffmann is to be the accompanist.

The New York Philharmonic Society opens the series of orchestral concerts at the Academy of Music, Sunday afternoon, November 6. The Boston Symphony Orchestra will give its first concert of the season in Brooklyn, Friday evening, November 11. Saturday afternoon, November 12, the New York Symphony Orchestra is to give its first concert for young people. Madame Jomelli is to be the soloist with the Boston Symphony Orchestra.

Carl Fique's lecture-recital this week (Monday afternoon) was devoted to the "Piano Music of Franz Schubert." As illustrations played by the lecturer, the program included the first and second movements of the "Wanderer" fantasia; minuet in B minor, variations in B flat, op. 142, "Moment Musicale" in C, "Moment Musicale" in F minor and "Moment Musicale" in A flat; and two impromptus in op. 90, E flat and A flat. These lecture-recitals are very helpful to all piano students and budding concert pianists.

Marie Rappold, of the Metropolitan Opera Company, and Reinald Werrenrath, the concert baritone, were specially engaged for the big Masonic celebration at Kismet Temple, Nostrand avenue and Herkimer street, Monday evening, October 10.

The ardent passion for opera in English, which it is claimed, has become widespread in this country, will be put to the test next week when the Aborn Opera Company will present "The Bohemian Girl" at the Academy of Music, at popular prices.

E. L. T.

Caruso in Frankfort.

The two appearances of Caruso at Frankfort were fixed for October 1, "Aida;" October 4, "Carmen." The prices ranged from fifty cents standing in the gallery to \$2.50 seats in the gallery. Balcony below, \$2.50 for seats in the rear to \$3.60 forward. Seats in the parquet from seventh to thirteenth row, \$4, and then upward for the better class of seats to \$10, that is forty marks. Both houses had been completely sold before September 28.

Geneva Violinist.

The departure of a solo-violinist residing in Geneva, Switzerland, who was said to have secured a large number

of American concert dates for this coming season, must be considered indefinite, from the fact that his programs for his Geneva appearances conflict with any kind of American tour.

Nina Dimitrieff at Worcester Festival.

Nina Dimitrieff, the Russian dramatic soprano, made her American debut at the Worcester (Mass.) Music Festival week before last, and she has good reasons for feeling that the people of this country will like her. Madame Dimitrieff has a glorious voice ranging from low A to high F. It is a voice that has been beautifully trained and this together with her warmth of temperament and extraordinary linguistic accomplishments ought to create a demand for her everywhere. She sings in French, German, Italian, English and Russian. She has won fame in Europe and there is every assurance that she will duplicate her successes in the United States. Every ambitious singer longs to come to this country. Madame Dimitrieff has already been warmly welcomed. She was one of the great attractions of the recent festival. It did not take the discriminating music critics long to realize that she was a singer with a rich voice and an authoritative style. Extracts from the New England papers follow:

Nina Dimitrieff made her initial appearance before an American audience as Marguerite in Berlioz's "Damnation of Faust." Her voice was warm and sympathetic and she sang with a dramatic fervor that gave her message a very real appeal. Her manner was unaffected and quite in harmony with the character she was portraying.—Boston Journal, September 28, 1910.

Madame Dimitrieff, the star at the concert, sang the "Jewel Song" from Gounod's "Faust," the aria "O patria mia" from "Aida," and the solo of Gounod's "mouette" with chorus, orchestra and organ, "Gallia." In both arias she sang with unassuming sincerity. In the aria "O patria mia" she gave a dramatic rendition which speaks well for her future. She has a beautiful voice and a charming personality.—Boston Journal, September 30, 1910.

Madame Dimitrieff was given an enthusiastic reception as Marguerite. She became the festival favorite from the moment she stepped on the platform. Her voice charmed all. She is a lyric soprano, sings brilliantly, has a remarkably high register and in her duets with Mr. Hamlin was superb. Her solos were given in an artistic manner and she received most hearty applause.—Boston Herald, September 28, 1910.

Madame Dimitrieff, the festival prima donna, was heard in the "Jewel song" from Gounod's "Faust" and the aria "O patria mia" from Verdi's "Aida," and also sang the soprano solo in "Gallia" by Gounod, with chorus, orchestra and organ. She sang with fervor and brilliancy and the great audience was enthusiastic over her.—Boston Herald, September 29, 1910.

Madame Dimitrieff, the Russian soprano, had a splendid success. It is an unwritten rule that there shall be no encores at a festival, and the best the audience could do to show its appreciation was to pay tribute with hearty hand clapping. This was so spontaneous and insistent that the artist had to return to the stage time and time again to bow her acknowledgment.—Boston Globe, September 30, 1910.

Once more interest centred on the Russian operatic prima donna, Nina Dimitrieff, who sang her aria, "The Jewel Song" from "Faust," by Gounod, and especially the aria "O patria mia" from "Aida," by Verdi, with much charm and finish. She is a pleasing and interesting singer, with a rich voice of fine quality.—Springfield Daily Republican, October 1, 1910.

The biggest drawing card that the festival has engaged in recent years is Nina Dimitrieff, the Russian prima donna, as Marguerite in Berlioz's "Damnation of Faust." She showed that she has a genuine dramatic soprano, susceptible of much variety of color. She was at her best in her ensemble numbers with Faust, showing dramatic feeling. She possesses a feeling and beautiful voice.—Worcester Evening Gazette, September 29, 1910.

It was a grand triumph for the Russian prima donna, Nina Dimitrieff. She sang her two solos, "The Jewel Song" from "Faust" by Gounod, and the aria "O patria mia" from "Aida" by Verdi. In these she displayed her ample vocal resources to their best advantage, and was enthusiastically recalled several times, but the no encore rule held good.—Worcester Evening Post.

Nina Dimitrieff, who is considered the greatest attraction at the festival, sings like a nightingale as Marguerite in "Damnation of Faust." The young Russian soprano, blonde and dainty, typified Goethe's heroine to the life.—Worcester Daily Telegram.

Nina Dimitrieff has a dramatic soprano of telling and beautiful quality and is a singer of training and experience, and in the aria "O patria mia," from Verdi's "Aida," she showed her powers on a broader and heavier type than in the "Jewel Song" from "Faust" by Gounod.—Worcester Evening Gazette, October 1, 1910.

Nina Dimitrieff awoke the enthusiasm of the audience in the "Jewel Song" from "Faust" by Gounod, and in her aria "O patria mia" by Verdi, which she sang very well, and the solo part in Gounod's "Gallia" with chorus, orchestra and organ.—Evening Post, October 1, 1910.

Madame Dimitrieff chose as operatic selections the "Jewel Song" from Gounod's "Faust" and the aria "O patria mia" from Verdi's "Aida." Her rendition of the "Jewel Song" was especially commendable.—Providence Journal, October 1, 1910.

Klibansky Arrives.

Sergei Klibansky, baritone, formerly of the Stern Conservatory of Berlin, has arrived in America to engage in concert work and teaching.

CLARA DE RIGAUD, TEACHER OF BEL CANTO.

It was Christian Hansen, formerly tenor of the Boston Grand Opera Company (and this season to tour in English opera) who proclaimed Clara de Rigaud one of the greatest teachers of singing. Mr. Hansen told a representative of THE MUSICAL COURIER that Madame de Rigaud ought to become renowned the world over as a "teacher of professional artists." "Think of it," said the singer with animation, "I studied with leading teachers in Europe, but when I arrived in this country I felt the need of more lessons, although a full fledged singer at one of the principal opera houses. I was so fortunate as to fall in the hands of Madame de Rigaud and she at once began to point out my faults and what is more, helped me to correct them. Madame de Rigaud has a wonderful faculty of diagnosing voices; she can tell after a short time what ails certain voices and what is necessary to do to overcome the faults in tone production and methods of singing. I regard Madame de Rigaud as a splendid illustration of the best teachers of bel canto."

Madame de Rigaud was too modest herself to add much to what Mr. Hansen said of her; but she admitted that among her pupils there were a number who had come from other teachers with voices more or less impaired. She said she endeavored to get the vocal chords restored before beginning lessons. Madame de Rigaud asserted that when pupils come to her with their vocal chords tied up and overstrained, she is often obliged to refuse to accept them as pupils, for she explained, "when voices are wholly ruined no one can restore them."

One of the striking things about the singing of all De Rigaud pupils is their purity of intonation and this is but another proof that her method of teaching is scientific and correct. Madame de Rigaud does not believe in confusing the minds of her pupils by unnecessary lectures on the anatomy of the vocal organs. Her teaching is practical as well as scientific and when she has disclosed her ideas to pupils, there is no longer any room for doubt or hesitation. It seems to be that this accomplished woman is blessed with an acute ear and the unerring insight that never fails in making a diagnosis of a voice. Among professional singers there are many who have faults that need correction, and as Mr. Hansen stated, "it is a teacher like Clara de Rigaud who can show them the light, and help them to forsake the error of their way."

In her teaching Madame de Rigaud combines the principles of bel canto taught by the old masters, and it is by the intelligent use of these principles that she develops voices in a manner that makes even the most skeptical enthusiastic. Like some of the best teachers of the day, Madame de Rigaud does not set much store on the over-worked word, "method." "They all have their methods," she admitted, "but what are the results; how do their pupils sing?"

Madame de Rigaud has larger classes this autumn and among them are a number of professional singers. These come to her between their engagements for advanced lessons and advice. The professional singers and others too busy to go uptown will find Madame de Rigaud at her studio in the Metropolitan Opera House Building, Tuesdays and Fridays. Voice trials are held here from 1 to 3 p. m. on those days. The other De Rigaud studio is in the Linnaugh, 2647 Broadway, between 100th and 101st streets. At this uptown studio Madame de Rigaud will be found Mondays, Wednesdays, Thursday and Saturdays. Voice trials at this address are held from 12 to 1 (at noon).

Among the professional pupils who come to Madame de Rigaud's studios for lessons and "coaching" are Frieda Langendorff, formerly at the Metropolitan Opera House and the Royal Operas in Berlin and Vienna. Madame Langendorff is making another concert tour this season under the management of Loudon Charlton, but whenever she is in New York some of her time is spent at the De Rigaud studios.

Christian Hansen, the tenor who is to make a tour in English opera beginning this month, will come back to Madame de Rigaud when the tour ends.

Fanny Furguson, who toured with the Savage Grand Opera Company, is a De Rigaud pupil.

Elmanoa Francis, now understudy for Lina Abarbanell in "Madame Sherry" at the New Amsterdam Theater, is

a pupil at the De Rigaud studios. It is reported that Miss Francis will have an opportunity to sing the title role in November.

Some other notable and successful De Rigaud pupils are: Santa Marelli, prima donna of the Italian Grand Opera Company; Lola Sachs, remembered for her concert tours of Europe and Australia; Clementine Tetedoux, the New York concert soprano and soloist for three years at All Souls' Church and for one year at the Eglise de Sainte Esprit; Olive Scholey, the Canadian contralto, famous for her singing at the Toronto and other festivals; Sophie Rosenstein, of Frankfort-on-the-Main, and widely known in Germany for her artistic singing in concerts and recitals; Rosamonde Chetham, the concert and oratorio singer; Elsie Anglin, who toured in the "Rose of the Alhambra" company and other companies; Bertha Taylor, soloist at a leading church in New Jersey; Pauline Bachman, head of the vocal department at Wesleyan College, Macon, Ga.; Mabel Guile, vocal teacher of New Rochelle; Mabel Leggett, coloratura soprano with the Redpath Bureau; Marion Winant, Helen Sousa and Marie Volpe, singers who have been heard at concerts and musicales. Besides



MADAME DE RIGAUD COACHING HER DISTINGUISHED PUPIL, CHRISTIAN HANSEN.

these pupils, more or less celebrated, Madame de Rigaud has many young pupils who are beginning their first term of lessons with her, or the assistant teachers in the De Rigaud studios.

The cut accompanying this article shows Mr. Hansen in the midst of his training for his work with the English Opera Company. Max Liebling, who has been engaged for another season as accompanist and assistant in the opera classes, is seated at the piano. Mr. Hansen studied with Madame de Rigaud throughout the summer and he will continue receiving daily lessons until he leaves New York to go on the tour.

The following endorsement from Mr. Hansen is one of many:

(TRANSLATION.)

To Clara de Rigaud:

MY DEAR AND MOST ESTEEMED "MAESTRA"—I wish to acknowledge gratefully that you are not only a great and intelligent teacher and voice specialist, whose method of "bel canto" is most convincingly clear and comprehensible to the pupil with unspoiled voice, but that you are also the one rare specialist and judge among the singing masters of the world who, through her clever method and inborn understanding, can correct those voices which have been wrongly treated and injured.

From my own careful observation I positively know that you can give to your pupils, without exception and without the least strain to their voices, that easy floating tone production, which is so imperatively necessary to the singer.

I can most warmly recommend your method to students and to experienced singers, for even the greatest among them need from time to time the observation and advice of a masterly instructor, if they are and wish to remain truly great artists.

CHRISTIAN HANSEN,
Tenor of Boston Grand Opera, Berlin, Vienna, etc.
NEW YORK, September 20, 1910.

"Do you think we have heard the worst of the discords in our party?"

"Not yet," replied the musical man. "Just wait till our glee club gets to practising."—Washington Evening Star.

MUSIC IN INDIANAPOLIS.

INDIANAPOLIS, Ind., October 10, 1910.

The Indianapolis Matinee Musical celebrated its thirty-third opening last Wednesday and President's Day was observed as usual with a concert, the artists who appeared being local instead of foreign, as has always been the custom in the past. That the change was satisfactory was proven by the fact that the audience filled the auditorium despite a steady downpour of rain. Preceding the musical offerings Mrs. A. M. Robertson, who has been president of this organization for twenty-four years, made a short address of welcome to the guests and briefly outlined the object of the coming season's work. The artists for the afternoon were Marie Halleen Dawson, violinist; Mrs. George Raymond Eckert, soprano, and Henrietta K. Blakeman, pianist. As a violinist Miss Dawson's work is eminently satisfactory. Her intonation is true, the phrasing artistic and she produces a full tone. With the addition of poise and complete control which experience will bring to this young lady, she will, no doubt, become a brilliant virtuoso. Mrs. Blakeman plays with much finish and high artistic style. Her tone is vital and her interpretations are convincing, the shadings are carefully modulated and she is one of the most interesting pianists connected with the Matinee Musical. The numbers which were given with best effect were "Gnomenreigen" by Liszt and the "Rhapsodie d'Auvergne" by Saint-Saëns. In the latter she was assisted by Mrs. Frank T. Edenharter, who played the second piano part for this number as well as all the accompaniments for the afternoon. As an accompanist Mrs. Edenharter's work will bear close critical analysis, and she supports the soloist with artistic effect. Mrs. Eckert was enthusiastically received and the manner in which the audience expressed themselves left no doubt as to their delight in her singing.

On Wednesday evening the new members of the faculty of the Indianapolis Conservatory of Music, Edgar M. Cawley, director, were presented to the Indianapolis public for the first time in Hollenbeck Hall, before an audience which included many of the most prominent musicians of the city. The pianist, Carl Beutel, demonstrated that he is worthy of his position and, in the future, when speaking of the leading pianists of the city, this artist will have to be taken into consideration. The same is true of Glenn Friermood, the baritone. The program gave ample opportunity for the pianist to display his interpretative power and his technical equipment, which he did with credit to himself and the school with which he is connected. His part of the program opened with the Bach fantaisie and fugue in G minor, but the fantaisie was not given with the same clearness as the fugue. In slight disturbance of self composure, no doubt, would account for a too free use of the damper pedal, but as this was overcome before the beginning of the fugue, his playing of the latter was characterized by its clearness and distinction. His other numbers included a wide range, with one selection by the artist himself. He revealed a musical intelligence throughout which stamps him as a well rounded artist, and as a composer the number which he played would indicate that he has marked talent as such. Mr. Friermood has a baritone voice of decidedly pleasing quality which he uses with skill and judgment. While his voice would not impress one as being powerful, yet it is of manly strength, and he sang his selections with much taste and artistic interpretation.

Aurele Borris, of Marion, assisted in a recital in Aeolian Hall last Wednesday evening and his work was well received by a small audience. As a singer Mr. Borris possesses many qualifications which would commend him as an artist, but the fine effect of his work is much marred by defective intonation. His perception and interpretation of his songs and his well defined dramatic power make his work interesting, but at times there is decided lack of regard for the pitch.

Margaret June Alexander, a young lady who is meeting with unusual success as a pianist, has just returned from Manistee, Mich., where she gave a recital in the home of Mr. and Mrs. T. J. Ramsdell. The young lady's playing was of high order and her work elicited much favorable criticism.

GEORGE RAYMOND ECKERT.

"Waiter, ask the orchestra to play something different."

"Any particular selection, sir?"

"Something slower. I can't chew my food properly in waltz time."—Washington Herald.



PITTSBURGH, Pa., October 9, 1910.

Preparations are being made for an auspicious opening of the Pittsburgh Symphony Orchestra, Bernthal, conductor. Those in charge of this orchestra claim great interest in the season. Surely, if soloists will help the season to prosperity, nothing is lacking in this respect, for not for years have so many brilliant singers and instrumentalists been gathered together. And Bernthal is preparing some choice programs. As was stated last week the season opens Friday evening, November 11, in Memorial Hall.

Anne Griffith, the vocal teacher, returned to Pittsburgh Sunday night after having spent the month of September in Cincinnati, her old home. While in Cincinnati Miss Griffith gave daily lessons to some of the professionals and teachers in that city.

Luigi von Kunits has taken his place among the noted violinists of Europe. He has been honored with one of the most important engagements in Vienna on November 16, when, under the management of Alexander Rose, he will open the new Urania Hall. Mr. Von Kunits has also been engaged to give concerts in Budapest and Berlin.

John R. Roberts, baritone, and Sue Harvard, soprano, were the soloists at the concert under the auspices of the Masonic Lodge of Wilkinsburg held at the Penwood Club on October 7. Miss Harvard is a newcomer in Pittsburgh, having come from Steubenville to fill the position of soprano soloist at the Christ M. E. Church. Mr. Roberts, besides this engagement, has closed engagements to give a recital in Homestead on October 18 and as a soloist in Gaul's "Holy City," to be given in Carnegie Music Hall on October 27.

The Pittsburgh Male Chorus will inaugurate its season of 1910-11 on November 21. An excellent program has been arranged by Mr. Martin for this first concert. In response to general request the club will present Protheroe's dramatic setting of "Nun of Nidaros," which created such a great impression when given here five years ago. Christine Miller is the assisting artist at this concert and will sing besides several regular things in her repertory four new songs for the first time in this city. Greater interest is being aroused each year in the competition for the prize offered by the club to American composers. This year the composition will be a setting of Longfellow's "The Village Blacksmith," and will be rendered at the second concert. The officers for the year are: President, W. E. Porter; vice president, John A. Hibbard; recording secretary, W. B. Lawton; corresponding secretary, L. C. Lockie; treasurer, L. S. McKeever; and the directors, F. W. Cutler, G. Paul Moore, C. G. Warfel, Thomas Morris, Samuel Beddoe and C. M. Rorah. The accompanist is Jackson Edwards.

T. Carl Whitmer, of the Pennsylvania College for Women, will on the evening of October 21 give a recital at the college assisted by Madame Graziani and Jean Fisher. On Friday, November 18, Mr. Whitmer will give a program of his own works and will be assisted by Christine Miller, who will sing several groups of his songs. Mr. Whitmer will play some piano compositions and will render the piano music incidental to a reading given by Miss Kerst, of the college.

Selmar Jansen is the latest recruit of pianistic Pittsburgh, Mr. Jansen having located here recently. He will engage in teaching and concert work. Mr. Jansen studied with Sally Liebling at one time, subsequently with Ruefer, of the Academy of Art in Berlin; with Pfizner he studied composition, and with Loewengard, counterpoint and fugue. He played for the first time in Berlin when but eight years of age and again at seventeen. The next few years he traveled extensively, doing concert work. A glance at some of the programs given by Mr. Jansen disclose a firm hold on the piano classics. In his repertory

are found the severely classic schools, the romantic modern and the ultra modern. He has also many transcriptions of his own. Mr. Jansen will probably give a recital before the Tuesday Musical Club before long.

Pauline Donnan, a coloratura soprano from Missouri who is spending the early fall in Pittsburgh, gave recently at the Westminster College of Music, of which William Wilson Campbell is director, an interesting program of songs. Among the numbers chosen for this recital were Bach's "Meine glaubigen Herze," Mozart's "Voi che sapete," the "Jewel Song" from "Faust," Schumann's "Auftrage," Schubert's "Ständchen" and Brahms' "Meine Lieb ist Grun." She also sang in English songs by Arne, Hawley and Cadman. Miss Donnan closed her program with brilliant success by singing the polonaise from Thomas' "Mignon." Mr. Hearn, of the faculty, played the accompaniments and contributed numbers by Chopin, Henselt and MacDowell.

E Lucille Miller, the soprano, has scored another success in Pittsburgh, this time with the Pittsburgh Festival Orchestra under the direction of Carl Bernthal, in the music gardens of the Hotel Schenley. The occasion was "Bankers' Night," for the concert was under the auspices of the Bankers' Association of Pittsburgh. In commenting upon Miss Miller's singing the Pittsburgh Bulletin said: "Miss Miller, whose personality always wins appreciation, delighted everybody. Her voice, a soprano, has some exquisite birdlike notes, and she has splendid breath control." Miss Miller's numbers at the concert included an aria from "Robert the Devil," "Songs My Mother Taught Me," by Dvorák, and several songs by American composers.

Ernest van Toff will give a lecture and recital at the Rittenhouse next Tuesday evening. He will play compositions by Haydn, Chopin, Lanella, Beethoven, Saint-Saëns, Ochs and Schumann.

CHARLES WAKEFIELD CADMAN.

Rappold and Werrenrath Sing in Brooklyn.

New Yorkers who fancy that Brooklyn is a place merely for sleeping and church going should have seen the splendid affair given by the Official Divan of Kismet Temple A. A. O. N. M. S. at the handsome temple on Herkimer street and Nostrand avenue, Monday night of this week. The full particulars must wait until next Wednesday, but in this hurried review it should be stated that Marie Rappold, the prima donna from the Metropolitan Opera House, and Reinhard Werrenrath, one of the popular baritones of the American concert stage, were especially engaged for the concert part of the event, which was given at grand opera prices. Madame Rappold rushed on from Maine where she is singing at the annual music festival, in order to take part at the Kismet Temple celebration, and Tuesday she was obliged to rush back to Maine to conclude her engagement with the festival directors. At the concert in Brooklyn Monday night, Madame Rappold sang the big aria, "D'Amor sull'ali rosei," from "Il Trovatore"; the "Prayer" from "Tosca," "Frühlingsnacht," of Van der Stucken and "Chanson Provençale" by Dell'Acqua, and two encores. She was in glorious voice and disclosed at once that her year in Europe has been one of decided artistic benefit to her. Her high tones were thrilling and as pure as crystal, but it was on the dramatic side where the prima donna gave evidences of marked advancement.

Mr. Werrenrath sang a recitative and aria from Handel's "Julius Cæsar," and a group of songs by Bruno Huhn, Hawley, and Mabel Daniels. His noble voice and admirable English diction were causes for rejoicing. Both singers were received with sincere warmth. Their portion in the concert closed with a duet from "Il Trovatore." More next week about Madame Rappold and Mr. Werrenrath; also about the hospitable and music loving Masons of Kismet Temple.

The Bel Canto Musical Club.

The Quartet of the Bel Canto Musical Club, consisting of Vivien Holt, Jeanette Barondess, Harry Hepner and Mr. Goldwater, appeared for one week at Wanamaker's Auditorium recently before large audiences, who were delighted with their beautiful solo and ensemble singing. They have been re-engaged for future appearances at Wanamaker's during the present season. They are all pupils of Lazar S. Samoiloff, and the artistic work of this Quartet speaks well for their teacher.

Gertrude Rennyson to Visit America.

Gertrude Rennyson, who sang several years ago in the Savage English Grand Opera Company, and went to Europe for further study upon the advice of Madame Nordica, will return to her native land this season after an absence of five years. She has appeared at the Court Opera Houses at Dresden, Vienna, Prague, Brussels and Covent Garden, London. Miss Rennyson sang Elsa last year at Bayreuth.

Guilmant School Begins New Season.

The Guilmant Organ School reopened for the season Tuesday morning with a large enrollment. Mr. Carl has returned to New York and with the other members of the faculty each department is already in full working force. Daniel Gregory Mason, the noted lecturer, will address the students on "César Franck" Thursday of this week and illustrate at the piano. Mr. Carl has outlined an attractive and interesting scheme of work, lectures, recitals, etc., for the season, which will undoubtedly be of large value to the students. Among those already in New York who will study this season at the school are Miss Lynn (Florence, Italy), Joseph B. Talmadge, Auburn, N. Y.; Anna D. Campbell (Michigan); Julia Brewer, Danville, Va.; Charlotte Louise Zundell, Brooklyn; Anna D. Palmer, New York; Miss Taylor, Walden, N. Y.; Florence N. Wilken, Flushing, N. Y.; Clarence Arthur Tufts, Belleville, Ill.; Cora Conn Morehead, Findlay, Ohio; Troll Rees, St. Clairsville, Ohio; J. Watson Macdowell, Woodlawn, N. Y.; John Standerwick, New York; Roy Falconer, Jersey City, N. J.; Gertrude H. Hale, South Orange, N. J.; Henrietta Helmrich, New Rochelle, N. Y.; Maud Thompson, New York City; Roy Leslie Holmes, Monticello, N. Y.; Rowland Claffey, Bayonne, N. J.; Mary Adelaide Liscom, New York; Helen Bennett, Maspeth, N. Y.; Katherine Estelle Anderson, Peekskill, N. Y.; Teresa Weber, Brooklyn, N. Y. Students' recitals will be given at frequent intervals, and several new features will be introduced during the course of the season.

Thomas Whitney Surette will give a course of lectures on important subjects. This is Mr. Surette's third year at the school. Howard Duffield, D. D., will deliver a series on "Hymnology" during the winter term. Clement R. Gale, Mus. Bach. Oxon, Warren R. Hedden, Mus. Bach., F. A. G. O., Henry Seymour Schweitzer, F. A. G. O., are among the members of the faculty who are already with their respective classes. Mr. Carl, as heretofore, has charge of the organ department. Each student receives a private lesson from him each week; no class work is done with the organ students. The Guilmant Organ School will have a successful season.

Ovide Musin at Newark.

A complimentary concert, introducing to the music loving public of Newark, N. J., the new conservatory about to be started by Ovide Musin, was given at Wallace Hall, October 6. A large audience greeted Mr. Musin and his associates, and from the generous applause it was evident that the concert was fully appreciated. Mr. Musin plays as remarkably as ever. In everything he does, the true artist is evident. His style, temperament, refinement and wealth of tone make the audience linger and clamor for more. In his own compositions, Musin is pre-eminent, and at the concert Thursday evening it was evident, from the rapt attention, that Newark appreciated the efforts of a man who has devoted his life to his art and who is today known and respected throughout the world.

The program presented three pupils of Florence Austin, each exhibiting talent and who showed that they had been well drilled in the finer details of violin playing. Master Joe Stoopack was heard in the adagio from concerto No. 4 (Vieuxtemps) and the polonaise in D (Wieniawski). Although a mere boy, he gives promise of a most brilliant future. His tone is clear and steady and his deportment honest and sincere.

Florence Mulford Hunt, who also assisted Mr. Musin, scored an ovation at each appearance. Miss Hunt is admired by every one in Newark. Her voice, a mezzo-contralto of the most luscious quality, and a charming personality make her an artist of unusual qualities. Miss Hunt's songs were well chosen and her excellent diction and phrasing were excellent.

It is seldom that the accompanist ever comes in for honors. However, the versatile Florence Austin proved that she is entitled to a share of them. She also demonstrated the fact, as shown by the excellent playing of her pupils, that she is a teacher as well as a performer.

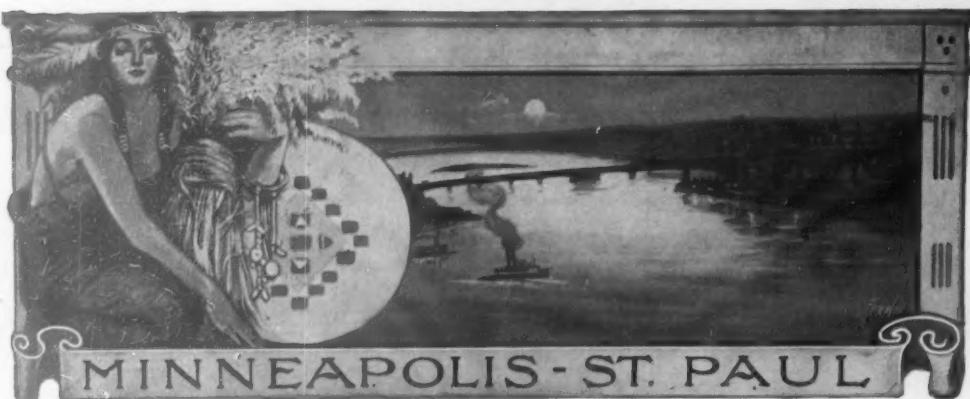
Mary Lansing to Tour.

Mary Lansing, contralto, who was soloist with the Dresden Philharmonic Orchestra on its tour of America and who came in for a large part of the success of that memorable trip, is to be heard on tour again this season. Miss Lansing is a pupil of Lamperti and Jean de Reszke, and judging from the exceptional success she has met in America, she is one of the most promising of the American singers.

George Carré's Bookings.

Manager Lagen announces that George Carré, the well known tenor, has recently been booked to appear in the following cities: October 18, Salamanca, N. Y.; October 19, Olean, N. Y.; October 20, Jamestown, N. Y.; November 10, New York City; December 8, Waltham, Mass.

Slivinski, the pianist, who has been in Paris, has returned to Russia. He did not appear in Paris publicly.



MINNEAPOLIS - ST. PAUL

TWIN CITIES, Minn., October 8, 1910.

Arthur Wallerstein has been engaged as director of the Thursday Musical Symphony Orchestra and rehearsals for the season's concerts will begin Monday next. Mr. Wallerstein is a newcomer in the Twin Cities, having been here only about a month, but he has already become favorably known as a musician of splendid attainments. He is a native of Dresden, where he had practical experience and instruction in the art of directing under Von Schuch, general music director of the Royal Court Opera. For the past several years he has resided in Hull, England, where he was director of the Hull Symphony Orchestra subscription concerts. It is expected that the Thursday Musical Orchestra will have a membership of at least forty and perhaps fifty and it is Mr. Wallerstein's intention to take up for study the symphonies of Haydn, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, as well as the overtures of the classical period, and to combine with this the study of some of the more modern scores which can be handled by an orchestra of fifty.

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Louis W. Gay was in town this week making arrangements for the appearance here of the Sheffield Choir. The choir will be heard at the Auditorium in St. Paul on May 7 but no announcement is made of the program or other features of the appearance. It is, of course, certain that the St. Paul Symphony Orchestra will not be here for that concert as the orchestra will be on tour and far away by that time.

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Speaking of the tour of the St. Paul Symphony Orchestra one is reminded that this is to be the first tour of this organization, yet it is to be a tour of greater proportions than many other orchestras attempt even after several years of successful touring. The orchestra will play as far West as Edmonton, Canada, and Butte, Mont., and will go as far East as Syracuse, N. Y., playing many important cities between, as Kansas City, Omaha, Des Moines, Rochester, Chicago, probably Denver, and together with forty or fifty minor cities including Winnipeg, Duluth, Grand Forks, Houghton, etc. As far as mapped out the tour will occupy ten weeks, finishing about June 15. The orchestra will be conducted by Mr. Rothwell and he will have with him the forty-four best men from the big orchestra, besides a quartet of singers and Mr. Wagner, the manager.

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The prospectus of the St. Paul Symphony Orchestra was issued this week. It is a handsome pamphlet of sixteen pages, containing the formal announcement of the season, the list of soloists with pictures, the works to be performed, and data concerning the seat sale. Some of the artists for the Tuesday evening concerts are: Melba, November 1; Kocian, November 15; Constantino, December 13; Elizabeth Rothwell-Wolff, December 27; Kirkby-

The first of four organ recitals was given by Hamlin Hunt in Plymouth Congregational Church Wednesday evening. One has a feeling that organ recitals are all very much alike, but it must be admitted that Mr. Hunt's recitals are different. His work is characterized by elegance and force, cleanness of enunciation and mastery over the mechanical side of the art. One of the most enjoyable numbers on the program was the Merkel sonata played by Lillian Crist, organist of the First M. E. Church and a Hunt pupil.

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Aurelia Wharry is back from five months in Florence and Levato, where she studied with Signor Braggiotti and coached with Madame Braggiotti. Miss Wharry has opened her studios in St. Paul and Minneapolis, and has added classes in Italian diction, a new feature to her work this year. As she is a master of the Italian language she feels that much of her time can profitably be devoted to teaching the language. Besides her studio work Miss Wharry will devote much time to concerts and recitals.

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A concert that is sure to draw a large house and to be one of the interesting events of the early season is that announced by Madame Hesse-Sprotte and Mr. and Mrs. James A. Bliss to be given at the Unitarian Church on

Tuesday evening, October 18. A novelty of the program is the large number of American works to be performed. Madame Hesse-Sprotte will sing the aria from "Marie Stuart" by Mrs. H. H. A. Beach as her principal number, and Mr. Bliss will play a "Praeludium" by Arne Oldberg, "Improvisation" by MacDowell, and "Scherzo" by Walter Spry as his principal group. Mr. and Mrs. Bliss will play the Saint-Saëns "Variations on a Theme by Handel," a Debussy "Danse Profane," and the Arensky "Polonaise" for two pianos.

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The Weil-Frankel agency has a tremendous list of artists on its books. Among them are: Heniot Levy, May Williams Gunther, Lulu Boynton, Carrie Louise Aiton, Mrs. C. W. Critten, William Ashley Ropps, Harry Phillips, Max Weil, Fram Anton Korb, Dr. Franklin Lawson, Jessie Lynde Hopkins, Harold Henry, Edward Walker, Arthur Middleton, Tollefson Trio, Sibyl Sammis-McDermid, Marion Green, Lucille Tewksberry, John B. Miller, Leo Tecktonius, David Duggan and others.

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A letter from Johanna H. Madden at Basle shows an interesting phase of music study in Europe. Mrs. Madden, who has been with Busoni since May, writes in part as follows:

The so-called "Meister-Kursus," under Professor Busoni, is now, as we say, in full swing, and as you were so taken with Professor Busoni's art last year I think a short outline of the work here will interest you. Even to come in contact with a man of Professor Busoni's intellect three times a week from 3 to 7 o'clock and to hear him give four recitals and conduct an orchestra playing his own compositions is, I think, the chance of a lifetime. One can not possibly fully appreciate both the mental and musical gift of Professor Busoni until one sees him as he is here in Basle. Intellectually he is a giant and towers above anyone I have ever seen or heard. He teaches in English, French and German, and the benefit derived therefrom is certainly remarkable. In Europe Professor Busoni is called the greatest Liszt and Bach interpreter, but after having heard his last Chopin recital one naturally ceases to believe that there has ever been such an interpreter of the Polish composer. It seemed as though I had never heard the etudes before; the preludes were marvels of tonal beauty; the C minor nocturne was a revelation, and the G minor ballade and the polonaise, op. 53, simply overwhelming. After all was over a remark made by a very well-known manager (not Busoni's) came to my mind, "All great pianists agree that Busoni is at the top of the ladder." The audience was most enthusiastic and we Americans naturally feel great pride in being allowed the privilege of enjoying the great art of Professor Busoni and hope for more in the future. Mr. Busoni's wife and son are also here; the latter is a very talented and handsome boy of eighteen, and Mrs. Busoni charms everyone with her magnetic personality. I have never seen anyone so well suited to be an artist's wife. When I saw Mr. Busoni last July in Berlin I was quite shocked to see the tired expression on his face, but now he seems like his former self and seems greater at every recital. The Americans were certainly not few and far between in Europe this season. They were in evidence everywhere. In Munich I heard Bruckner's eighth symphony wonderfully played by 114 men. I met Mr. Oberhoffer as we were leaving the concert hall. I believe he expected to remain to hear Mahler's great work. The French are holding full sway there now.

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Programs of more than ordinary interest and of vital importance to the students of the Minneapolis School of Music, Oratory and Dramatic Art are being given every Saturday morning at 11 o'clock in the Recital Hall and are attracting large audiences of pupils and friends of the school. Kate M. Mork, pianist; Margaret Gilmore, pianist, and Alice O'Connell, reader, members of the faculty, rendered a program this morning and the interest and enthusiasm aroused by the participants was evidence of hearty appreciation.

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Tenie Murphy, contralto, artist pupil of William H. Pontius, and Lulla Glimme, pianist, pupil of Carlyle Scott, assisted by Hortense Pontius (accompanist), Wendell Heiton (cellist) and Jean Koch (violinist) are announced to give the program next Saturday morning. Lester Luther, basso, for three years a promising pupil of William H. Pontius, won first place in an operatic contest conducted in Chicago last week. There were 600 contestants.

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STEINWAY PIANO

ants. Jean Koch, head of the violin department, will arrive from Germany this week and begin his teaching at the school. Charles M. Holt, director of the dramatic department, has been elected director of the University of Minnesota Dramatic Club again this year. This is the seventh season that Mr. Holt has coached the club. Among notable performances given under his direction are "The Pillars of Society," Ibsen; "A Pair of Spectacles," Grundy; "Esmeralda," Gillette; "One Summer's Day," Esmond; "Twelfth Night" and "As You Like It," Shakespeare, and "You Never Can Tell," Bernard Shaw. The Shakespearean plays were both given al fresco and were so successful that it was necessary to repeat them commencement week for the university alumni. Last year's performance of "You Never Can Tell" received much favorable comment both from press and the university faculty. The club hopes to put on three plays this year, two modern and one Shakespeare. The first play will probably be selected from Clyde Fitch, Oscar Wilde or Bernard Shaw.

OSCAR HATCH HAWLEY.

New Opera Company.

Joseph Carl Breil, who is known for his music to "The Climax" and "The Song of the Soul," is organizing a unique opera company which will begin a road tour, October 27, preparatory to going to Chicago and afterward to New York. The company will be known as the New Opera Company. Its purpose is to present the highest forms of opera by some of the best known artists in the grand opera field. The company will consist of but four and five characters, respectively, in the two new operas to be presented. These are "Corsica," a tragedy opera, book by F. F. Schrader, music by Irene Berge, and "Love Laughs at Locksmiths," book by F. F. Schrader and music by Joseph Carl Breil. The principal member of the organization will be Christian Hansen, who was last season at the Boston Opera, where his work created a sensation. With him will be associated Frances Hewitt Browne, who was well known some seven years ago as prima donna at the Tivoli Opera House at San Francisco, and has since made a record at the Comique in Paris; Robert E. Cawdron, baritone, formerly of the Carl Rosa Company in England and afterward with Madame Mantelli on her tour of this country; Vera Roberts, contralto, who was at the Imperial Opera in Vienna, Cologne and Dantzig and who appeared at the Boston Opera last season; and Don Chalmers, the well known basso. Irene Berge, formerly conductor at Covent Garden, London, will be the conductor. With the company will also appear Mlle. Voelezea, the classic dancer, who did the dance last winter in the London production of Richard Strauss' "Salome." The company will also embrace several other persons well known in the opera field.

OBITUARY

Charles J. Capen.

Boston has lost a noted educator in the death of Charles J. Capen, who passed away on October 2 in the eighty-seventh year of his age, after a continuous teaching service of fifty-eight years in Boston's schools. As unique and interesting as his teaching career was, Mr. Capen had another side which might be termed his avocation which was even as dear to him as his life work. Possessing remarkable musical gifts he early learned to play the organ entirely by himself and filled the position of church organist at the Unitarian Church in Dedham, Mass. (his home) for twenty years, holding a like position later in the Orthodox Church for seven years. For sixty years all told he was both organist and choir director in divers places, and during his college days was known to walk eight miles, and during his vacation twenty miles, each Sunday to meet his engagements as organist in the Unitarian Church at West Cambridge, now called Arlington. Charles Lemuel Capen, the brilliant and versatile musician and critic, who died an untimely death from nervous breakdown due to overwork, was the gifted son of his equally gifted father.

Mary Emma Moore-Riker.

Mary Emma Moore-Riker died at her home in East Orange, N. J. Thursday, October 6, after several months' illness. Mrs. Riker was in her fifty-sixth year. Before her marriage, she taught piano and during her life took an active interest in music. The deceased was born in New Brunswick, N. J., and was descended from a family of educators identified with the history of her native State, and which included men and women devoted to musical art. The late Mrs. Riker is survived by three sons, C. Frederick Riker, of New York; G. Clifford Riker, of Orange, N. J., and J. Albert Riker, connected with THE MUSICAL COURIER.

William H. Pilcher.

William H. Pilcher, the organist, pianist and composer, died some weeks ago in Rosedale, Kan. He had lived for some years in New Orleans and more recently in Chicago. The deceased was a grandson of the late Henry Pilcher, noted a generation ago as an organ builder in England. William H. Pilcher was a pupil of the late Robert Goldbeck, and it is said that he also studied in Europe, first with Liszt and later with Von Bülow. Pilcher was born

in St. Louis in 1854. He is survived by his venerable parents, five brothers and two sisters. The remains were taken to New Orleans for interment.

Enrico Duzensi.

Enrico Duzensi, former operatic tenor, member of the Campanini Company, De Vere Company, and before that of the Graz (Austria) Royal Opera House, died October 5. The remains were cremated at Union Hill, N. J., October 8. The Schlaraffenbund, numbering among them many well known musical folk, sent a delegation to attend the funeral, Albert Von Doenhoff at the head. Signor Duzensi had some well known pupils before the public and was in his day a favorite tenor. He devoted his later years to teaching.

Sophia Newman.

Sophia Newman, widow of the late Maurice Newman, died recently at her late home, 972 Greene avenue, Brooklyn. The deceased was the grandmother of Victor Benham, the pianist now connected with the Detroit (Mich.) Conservatory of Music.

Julius H. Dettmer.

Julius H. Dettmer, the violinist, a native of Hanover, Germany, died at his home, 72 Cumberland street, Brooklyn, Thursday, October 6. The deceased was fifty-eight years old. He is survived by a widow and one son.

Mrs. Caperton to Have New York Studio.

Mrs. Ratcliffe Caperton, successor to Giovanni Batista Lamperti, whom he declared was capable of teaching his method and considered by him worthy to be called his representative and assistant, announces that she will teach two days each week this winter in New York. Mrs. Caperton has just closed the most successful summer the Lamperti School of Vocal Music in Portland, Me., has ever had. Her pupils have come from Canada and all parts of the United States and she also numbered among her students several prominent members of the Episcopal clergy, who expressed the wish that "every seminary might be able to have her as instructor." Mrs. Caperton is now resting at her home in Philadelphia and will not resume her lessons until October 15, except at Ogontz School, which has already claimed her, as in former years.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

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